ISSUE HUNDRED AND SIX

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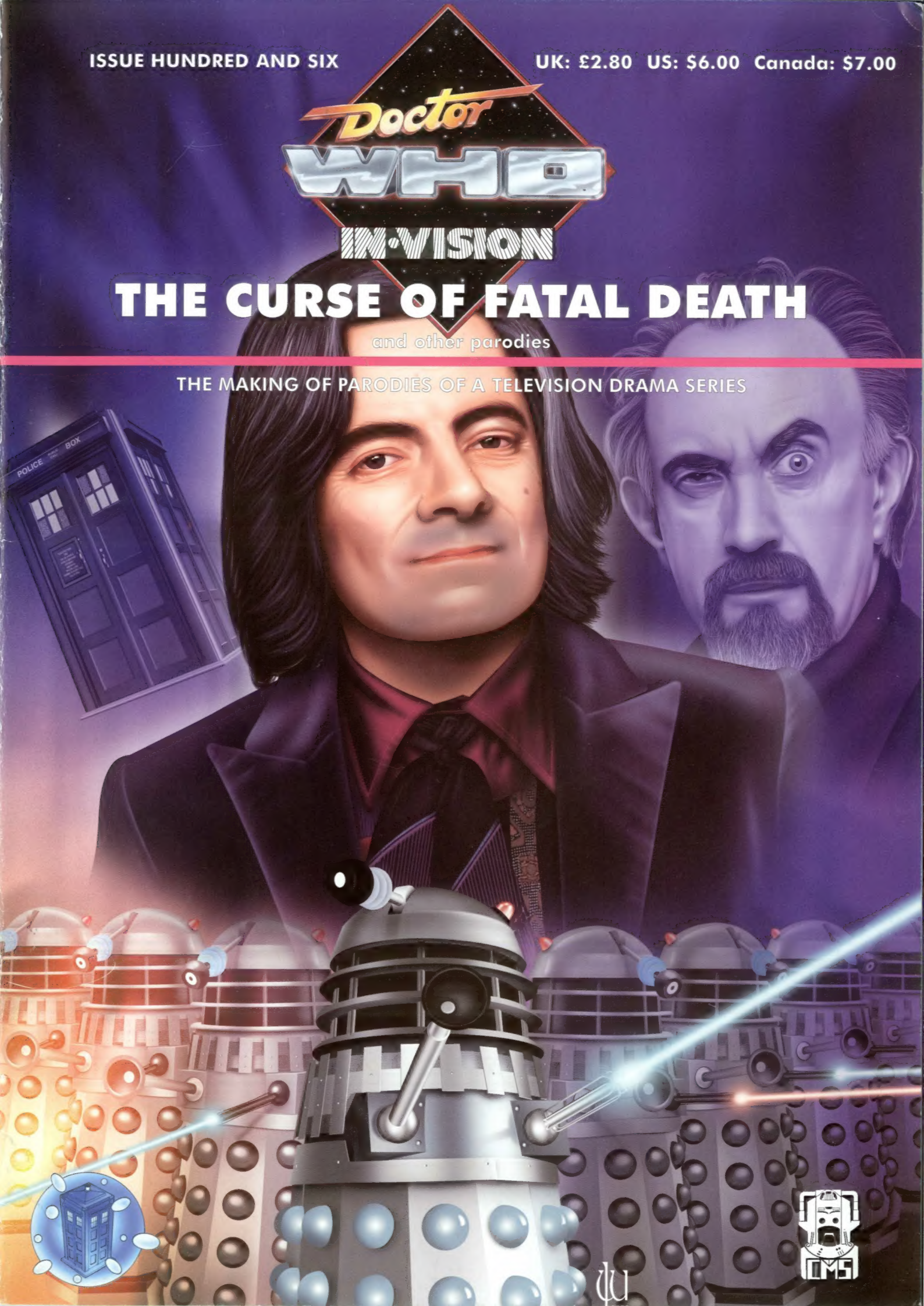
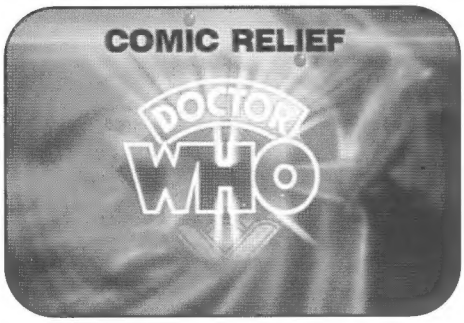
Doctor WHO IN-VISION

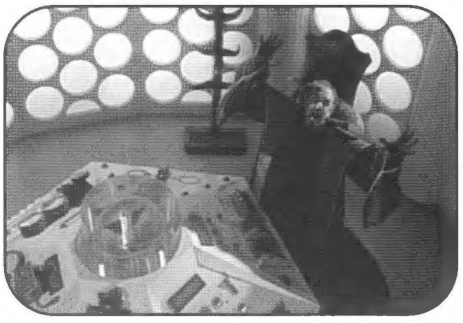
THE CURSE OF FATAL DEATH

and other parodies

THE MAKING OF PARODIES OF A TELEVISION DRAMA SERIES







Origins

1999 was a very good year for **Doctor Who**'s faithful, despite the continued lack of any new series. A lost William Hartnell episode, THE LION, turned up in New Zealand, K-9 and Sutekh turned up in **Queer as Folk**, Big Finish won a license to produce 'canonical' audio dramas, and BBC Worldwide turned everyone on with the launch of their *Missing Stories* CD range. It was the year that **Doctor Who** Magazine celebrated 20 years of publication, when Dalek postage stamps went on sale from the GPO, when THE FIVE DOCTORS first appeared on DVD, and when there were even rumours of a big-screen **Doctor Who** movie – again…

Most important of all, it was the year that **Doctor Who** finally made it back onto terrestrial television screens – not as a series, it's true, but rather as a series of special productions designed to be high-profile events. On Saturday 13 November the **League of Gentlemen**'s Mark Gatiss stepped out of the TARDIS, resplendent in plum-velvet long coat and pince-nez specs, to front a whole evening of **Doctor Who** themed shows on BBC2. This was by way of heralding what was promised as an epic season of reruns on the Beeb's second channels. And sure enough that season got off to a cracking start the following week as cleaned up, re-mastered prints of SPEARHEAD FROM SPACE began airing in the popular six pm cult TV slot. Sadly the run petered out of steam in 2000 after complete screenings of **DOCTOR WHO** AND THE SILURIANS plus a hastily slotted in reprise of GENESIS OF THE DALEKS.

But perhaps the biggest **Doctor Who** headline event of 1999 was a decision by organisers of the Comic Relief charity to go into production on an all-star-cast **Doctor Who** special adventure that would form the centre-piece of its 1999 BBC1 fundraising night on Friday 12 March, aka Red Nose Day.

Comic Relief, like so many other charitable institutions, grew out of 1984's Band Aid collaboration and its epic 1985 progeny, Live Aid. It was based on a simple premise whereby stars, celebrities and performers agreed to donate their services for free to help raise massive sums for the relief of human suffering in Africa. Sport Aid was the first offshoot in autumn 1985, but Comic Relief followed hard on its heels, launching officially in December on an edition of Noel Edmond's **Late Late Breakfast Show**, which featured a live broadcast from a refugee camp in the Sudan, presented by Lenny Henry and Tony Robinson.

Henry and Robinson were two of the prime movers behind Comic Relief, along with other celebrities from British comedy such as Griff Rhys-Jones, Ben Elton and Dawn French. Their presence, right at the centre of the British broadcasting industry, ensured access to those in the entertainment industry with the power to make things happen. A version of Cliff Richard's *Living Doll*, 'fronted' by The Young Ones was a hit single in February 1986, paving the way for lavish theatre galas, best-selling compilation books, and ultimately television fund-raisers.

At first the BBC were wary of hosting a charity telethon. They already had one in the shape **of Children in Need**. But with influential Producers like John Lloyd and Richard Curtis backing the case, it was only a matter of time until the first Comic Relief event was hosted. Branded Red Nose Day, after the traditional emblem of the clown, the first telethon was broadcast in February 1988. Part of that evening's entertainment included the airing of a special episode of **Black Adder** – *The Cavalier Years* – starring Rowan Atkinson, and written by Richard Curtis and Ben Elton.

That first Red Nose Day raised an unprecedented £15 million and guaranteed a repeat event in March 1989. Thereafter Red Nose Days became bi-annual events, following a well-trusted formula of live studio events interspersed with filmed and pre-recorded segments, all geared towards engendering laugher and credit card generosity among audiences at home.

Special sketches or mini-episodes of popular programmes were the ratings highpoints of Red Nose nights and considerable efforts were made in their production. As word of Red Nose events spread even A-listed actors could be persuaded to waive their standard fees and join in the fun.

Richard Curtis was another of Comic Relief's co-founders and he, in turn, had brought Rowan Atkinson in as a keen supporter. Curtis was a comedy-writing giant, responsible for such hits as **Not the Nine O'clock News**, the entire **Black Adder** saga and later such smash hit movies as *Four Weddings and a Funeral* and *Notting Hill*. He was trusted and admired by artists like Atkinson and Hugh Grant, whose support could usually be counted on, particularly where Comic Relief events were concerned.

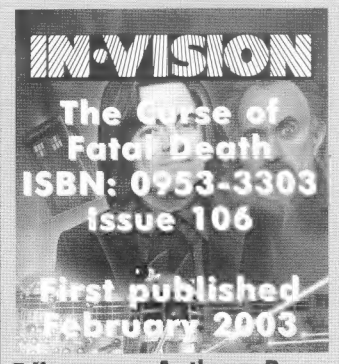
In the autumn of 1998 Curtis was nominated to head next year's Red Nose Day telethon and began casting around for ideas. He was aware that **Doctor Who** was currently celebrating its 35th anniversary, and that the show was popular with those types of viewers (termed ABC1s by marketing analysts) who tended to be generous with their spending – exactly the kind of audience he wanted a Red Nose telethon to attract. He also found he had a very willing ally in Rowan Atkinson.

"It is the perfect thing. One; Comic Relief needs something that your famous people are going to want to do, and I know that Rowan, for instance, actually wanted to do **Doctor Who**. Two; it's episodic and exciting, therefore we can have a cliffhanger and two ten-minute halves. Three; it's immensely trailable – Comic Relief is not only to entertain people once they're there, but to make them watch in the first place. Because the more viewers there are, the more money they'll call in, and the more change we'll make in the world!"

Richard Curtis, Doctor Who Magazine, June 1999

Having decided a **Doctor Who** spoof would work, the next question was who should produce the segment, as there was no longer any formal **Doctor Who** office left at the BBC. To handle production Richard Curtis brought in Sue Vertue, a highly experienced TV Producer and part of Rowan Atkinson's own company Tiger Aspect. Vertue's family was steeped in show business. Her mother, Beryl Vertue, had been Terry Nation's agent from his pre-Dalek days in the 1960s at Associated London Scripts.

Sue Vertue was likewise a permanent member of Comic Relief as well as the lauded Producer of such series as **Mr Bean** (where she worked with Rowan Atkinson), **The Vicar of Dibley** and, recently, **Gimme Gimme Gimme**. Neither was she any stranger to



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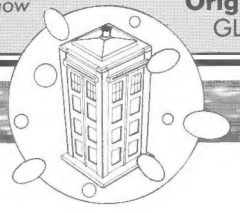


Doctor Who. Two of her stable of stars, Dawn French and Lenny Henry, had already performed their own pastiches on the programme in their own series, and her choice of husband was also a self-confessed big-time **Doctor Who** fan.

This was Aberdeen-born Steven Moffat, proud owner of every **Doctor Who** video released by BBC Worldwide and wannabe owner of all the books ("…if only there weren't so bloody many of them!"). He was a contributor to the *Decalog* short story collections, and even a contributor to the pages of **In-Vision**.

But unlike most fans-turned-writer who were breaking into television in the late '90s, Moffat's professional career stretched back more than 10 years, to the award-winning school newspaper series **Press Gang**, which launched the career of Julia Sawalha. As part of the inner circle of BBC Comedy he'd devised and written for series such as **Chalk**, **Joking Apart** and episodes of **Murder Most Horrid**. Recently Moffat has been responsible for the hit series **Coupling**, dubbed a British version of **Friends** by the Press.

Script

Given the nature of her brief it was hardly surprising that Sue Vertue asked Steven Moffat if he would pen the **Doctor Who** sketch for the March 1999 Red Nose Day telethon. At this point, around Christmas 1998, it was still thought the sketch would run to between two and five minutes, and while it was always envisaged that Rowan Atkinson would play the Doctor, he had yet to be approached because Richard Curtis wanted to have a script ready first.

Inspired by his brief Moffat determined that, five minutes or less, his vignette would contain as much of the true essence of **Doctor Who** as he could distil. He began by asking friends and colleagues – especially those who were not dedicated fans – what their lasting images were of the series. He received some interesting and varied replies. Enemies like the Daleks and the Master were predictable, but while many remembered the Doctor's capability to change bodies, few realised it was because he is an alien. One respondent thought it happened because he had once been struck by a meteorite. Memories of the many actors to have played Doctors and companions varied widely, but nearly everyone had recollections of an elegant figure in period clothes standing outside a police box.

"The general image of the man in a frock coat in a metal corridor with his police box is all very memorable and bold, and that's what people remember as **Doctor Who**; a frock coat and a telephone kiosk. It's like James Bond is identified by a tuxedo and a Vodka Martini. These little visual motifs are terribly important, I think, in characters that survive that amount of time."

Steven Moffat, Doctor Who Magazine, June 1999

The Master was also a subject of fascination to Moffat. The more he delved into the character the more he realised the comedic possibilities of an individual, supposedly this feared arch-nemesis who, in actual fact, is a total loser, continually humiliated by the Doctor during every one of their encounters.

Staying with that thought Moffat deliberately linked his story treatment to whatever events transpired between the Roger Delgado-faced Master running away at the end of FRONTIER IN SPACE and Peter Pratt's cowled and rotted-faced incarnation turning up in THE DEADLY ASSASSIN. Along the way Moffat provided a plausible, if exceptionally unlikely, explanation for his changed appearance. But as his storyline unfolded, Moffat realised he was writing way over five minutes worth of material, and also that he was deliberately not writing a spoof of the series.

"I'm not sure that I would call this a parody or a spoof. I would call this a '**Doctor Who** comedy'; taking things from **Doctor Who** and realising them comedically – like the comedic possibilities of time travel. There are a lot of time travel jokes in the first half. If you have two men who compete with each other, the Master and the Doctor, and they travel in time, there are things they can do. They stitch each other up by both bribing the castle architect so they can do all sorts of things with the castle."

Steven Moffat, Doctor Who Magazine, June 1999

Curtis was very pleased when he saw Moffat's first draft and agreed the end result should be much longer than five minutes, and furthermore that it was worth spending money on to make it look as true to the spirit of **Doctor Who** as possible. The only caveats were there should be no jolly jibes at wobbly sets and dodgy acting. Moffat was duly despatched to expand his plotline into a twenty-minute production, with a cliffhanger midway through so that it could be shown as two ten-minute segments.

Script-Editing

One aspect the writer was keen to build up was the Master's ever more maniacal threats of high dudgeon against the Doctor – except greatly over-egged and punctuated by peals of hysterical laughter. Even at this early juncture the Comic Relief team had it in mind that Jonathan Pryce would be ideal for the role. The following was a typical Master rant that had to be cut down prior to production starting;

MASTER: Even now, you are piloting your TARDIS into a … deadly doom… of death! A doom of fatal death! Well, obviously it's fatal, it's death, but… You're in big trouble, that's my main point. You are walking, all unsuspecting, into my deadly trap… of doom!"

Following on from the Doctor's revelation that he has heard every word of the Master's ravings, Moffat had planned to end with a further line of dialogue from the Doctor.

DOCTOR: Now you seem to have e-mailed me your plans for a secret underground base staffed entirely by metal women. You really should talk to someone about this stuff, you know – it's not normal!"

Being an English comedy, and with Rowan Atkinson starring, there was never any question that this special would not continue the *Carry On…* traditions of liberally dosings of smut and toilet humour. The Tersurons, Moffat had decided, were a race uniquely gifted with communicative skills based on the controlled release of variably aromatic flatulence! Espousing their dubious charms he originally included a line to Emma about an earlier encounter.

DOCTOR: They were the only people I have never had to protect from alien aggression. Their joyous chorus of welcome to every landing space craft has lived on in the nightmares of many an invasion fleet.

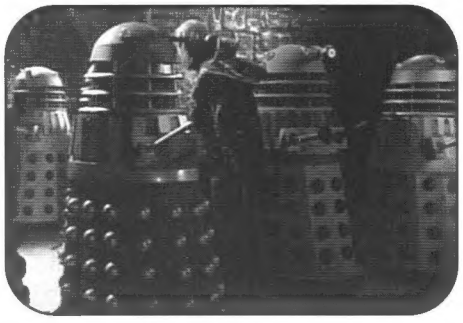
Similarly, while the Doctor is explaining to Emma about the potential effort required to be understood precisely in Tersuron, he added a warning based on the Master's 'recent' experiences in the planet's sewerage system.

DOCTOR: The Master has spent 900 years in a sewer. The olfactory information may have difficulty penetrating his mega-smelliness. And I warn you… It won't be pretty if he needs to lip-read."

Sure enough Moffat penned an action whereby, to reduce distortion, the Master dons a gas filtration device, dubbed a Gastric Gas Translator, which would in fact be that year's design of Red Nose. The Daleks too, sensing but not scenting treachery, would attempt to intercept these messages. Moffat's storyline had the Daleks pressing a button, causing a giant metal nose to emerge from a wall hatch. This concept was only reluctantly abandoned due to the costs implied in creating such a specialist prop.

As well as seaside postcard humour, Moffat sprinkled his script with several oblique **Doctor Who** references. Tersurus was the planet mentioned by Chancellor Goth in THE DEADLY ASSASSIN as the world from which the Master was rescued after whatever incident has disfigured his appearance (such as centuries spent climbing through mountains of excreta). Another line, the Master's salutation as he greets the Doctor on Tersurus, "A fitting place, I think, for the final meeting of the Doctor with his Master" was a modification of Anthony Ainley's line to Davison's Doctor after the Portreeve unmasked himself on CASTROVALVA.

Another idea dropped was that the Doctor would, during moments of stress, confuse



Emma (his fiancee, after all) with previous companions – variously referring to her as Leela, Peri and even Brigadier.

Moffat's thought, to have the Doctor finally electing to marry one of his companions, was a keystone of his plotline, principally because it so diametrically opposed one of Producer John Nathan-Turner's strongest rules, that there should be "no hanky-panky in the TARDIS". Determined to milk this breaking of a sacred taboo for all he could, Moffat had the Master aghast at the thought of his lifelong enemy getting hitched.

MASTER: But you don't do this sort of thing!

DOCTOR: Not to worry. You'll find a new arch-enemy.

MASTER: But Doctor, you can't just marry the latest of your mini-skirted companions…

DOCTOR: (TO EMMA) The latest? There's been more than one of you?

The biggest change to the script was only made on the day of its actual recording. As mentioned, Steven Moffat was originally asked to plan THE CURSE OF FATAL DEATH as a two-part adventure. The author's original notion was to have the Doctor and Emma running away from the Master, pursuing him with the aid of his Zimmer Frame. As they near the end of yet another corridor, Emma presses a door control. A portcullis-style panel opens in front of them and Emma dashes through. Too late she realises the ramp-way ends abruptly just beyond the door, and beyond that only sky can been seen. Frantically windmilling her arms she tries to regain her balance. But to no avail. The camera freeze-frames as she topples over the edge.

Part two would have opened with Emma landing on another path, just a few inches below the rampway, just as the Master arrives behind the Doctor – with the Daleks in tow…

Reviewing this on the day of recording, the Director decided such a scene, with a need for complex Chromakey and multi-camera angling, was just too time consuming for the schedule they had to fulfil. The version as seen in the final edit was written by Moffat that day.

Sadly the rewrite lost another masterpiece line as Moffat broke another yet **Doctor Who** taboo. After Emma has toppled but a few inches onto the platform below, the Doctor dashes to her side, only to find she has suffered no injuries whatsoever…

DOCTOR: You mean you haven't twisted your ankle? (EMMA SHAKES HEAD) I thought girls always twisted their ankles. Emma, is it any wonder I'm going to marry you? Extraordinary!

Personnel

Logistics of THE CURSE OF FATAL DEATH called for production specialists who could both work quickly under pressure, and who would be prepared to give their services for free. One of the rules of work undertaken for Comic Relief was that no-one would receive a fee, and in return any finished products would not subsequently be sold or negotiated for commercial gain, unless that gain was paid directly into Comic Relief's charitable account. So the hunt was on to find production staff who were prepared to both sacrifice income, and in some cases put in hours on the project that might otherwise be spent earning a living. And the only way good talent could be attracted was by offering them work on a very tight timescale, thus minimising the numbers of hours they would be expected to work unpaid.

Sue Vertue's choice of Director was John Henderson. They had worked together before and Henderson was a preferred freelancer on Tiger Aspect's books. He had been responsible for Channel 4's acclaimed version of **Alice Through the Looking Glass**, shown during Christmas 1998, and the main drama aired on Channel 5's opening night, **Hospital**, which had been produced by Sue Vertue. His credits for the big screen included directing the movie **Loch Ness**, which had aired in cinemas during summer 1998, starring Ted Danson and Jolie Richardson.

The responsibility for Production Design (Sets), Costumes and Make-up were all given to movie professionals – respectively to Simon Kimmel, Rebecca Hale and Jan Sewell. But for specialist **Doctor Who** knowledge some 'old hands' were needed as well. Foremost among these were Andy McVean and Mike Tucker to look after floor effects, the provision of specialist props and supervising the Daleks.

McVean was a relative newcomer to **Doctor Who**, his only previous credits being one of the Sylvester McCoy two-stories in one production, DELTA AND THE BANNERMEN and DRAGONFIRE. Tucker's knowledge of the series was more extensive. A graduate of Croydon College, he joined the BBC in 1985 on a temporary contract, becoming a permanent member of staff two years later. Both as a student and as a fan of **Doctor Who**, Tucker's ambition was to work in the field of special effects, and sure enough his first posting was to the BBC Visual Effects Department on Western Avenue. Virtually his initiation was assisting with constructing the huge Time Lord space station seen at the beginning of THE TRIAL OF A TIME LORD. While he did some work on TIME AND THE RANI, his first official credit was DRAGONFIRE in 1987, followed in rapid succession by THE GREATEST SHOW IN THE GALAXY, SILVER NEMESIS, THE HAPPINESS PATROL, THE CURSE OF FENRIC, SURVIVAL and GHOST LIGHT.

Ironically he won his promotion to Designer shortly after the series ceased production. Nevertheless, Tucker's Effects skills proved invaluable on several **Doctor Who** specials; DIMENSIONS IN TIME, 30 YEARS IN THE TARDIS (and its extended video release) as well as the short documentary, ***Doctor Who** and the Daleks, I was that Monster*, which was screened alongside a BBC2 repeat of PLANET OF THE DALEKS in 1993.

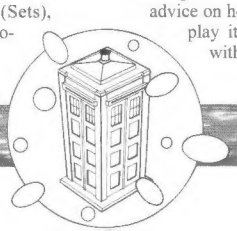
The other fan-turned-pro was music composer/arranger Mark Ayres. His **Doctor Who** credits had begun with a commission to produce incidental music for THE GREATEST SHOW IN THE GALAXY, which in turn led to THE CURSE OF FENRIC and finally to GHOST LIGHT. Following the show's cancellation he maintained a connection to **Doctor Who** by working on the TV and video versions of 30 YEARS IN THE TARDIS and all six of the 1993 PLANET OF THE DALEKS documentary vignettes. In addition to collaborating on several releases of **Doctor Who** music on album, CD and cassette, Ayres has contributed a lot of his time to tracing, cataloguing and clearing for commercial release many of the series' lost source music and Radiophonic Workshop sound effects.

Due to the complex and often tortuous means by which BBC resources have to be 'totally costed' to programme makers, the Comic Relief team were unable to book any internal support from BBC departments. It would have cost them too much as internal procedures just were not geared up to doing 'charity work'. Thus the vital task of designing and executing electronic effects for THE CURSE OF FATAL DEATH could not be done in-house. Fortunately Comic Relief was able to arrange a donation of services from Soho-based 'The Mill', one of the most prestigious animation and CGI production facilities in the UK.

As far as casting was concerned Rowan Atkinson was almost a given to play the Doctor, having spoken to Richard Curtis a number of times in the past about wanting to play the role in a humorous capacity. The only favour he did ask of Curtis was for script-approval prior to accepting the part.

For the rest of the roles it was mostly a case of friends phoning friends and begging favours. In some cases, even for noble causes like Comic Relief, finding artists who were both free and willing to donate their time could be, as Curtis put it, "…like pulling teeth". But such was the affection for **Doctor Who** that the experience was more akin to "…pulling carrots out of soft earth". All those who were asked and were free said yes, though some rumours have circulated of approaches made to Kate Winslet and Alan Rickman that fell short.

Julia Sawalha was a definite yes. A friend of Steven Moffat's since their days together on **Press Gang** (where Sawalha had played the no-nonsense Editor of the *Junior Gazette*, Lynda Day), Julia was asked first by her agent if she would consider contributing to Red Nose Day. Her affirmative was strengthened even further when she learned the identity of the writer. Her star having risen since the advent of **Absolutely Fabulous**, Sawalha is first to admit she was never a **Doctor Who** fan as such. Too many memories abide of being tormented by her elder sister, Nadia, for watching, trembling, behind the sofa. Asking John Henderson for advice on how to play the companion role, she was advised to play it "Cheltenham virgin-style": modern looking but with her head in the past.

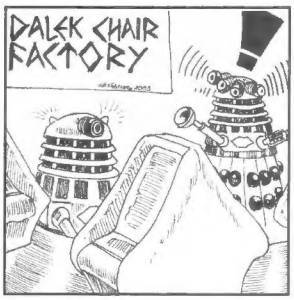


Another cert was Jonathan Pryce. Curtis, Vertue and Moffat were unanimous that he was ideal to play the Master, and Pryce indicated from the start he was keen to do it. But for a while it looked as though theatre bookings would preclude his being available for the shooting dates. But not only did the eventual dates prove favourable, Pryce even volunteered to bring his own costume – turning up at Pinewood with a Nehru-collared jacket (from his role as Eliot Carver in the Bond movie, **Tomorrow Never Dies**) and a Roger Delgado-style beard appliance from another production.

A minor but significant role was that of the chief Dalek, voiced, as in the series, by Roy Skelton. With over thirteen **Doctor Who** credits to his name – including Daleks *and* Cybermen – Skelton was the natural choice of Messrs Ayres and Tucker to voice the Dalek commander.

The 'surprise star' names were just that; a host of big names phoned up and advised that their scenes would take no longer than three hours of their time to put in the can, and that none of them would feature in any form of pre-publicity for the comedy. Jim Broadbent, Hugh Grant and Richard E. Grant said yes unequivocally, although in Richard E. Grant's case, he later confessed he had no idea about what he was saying yes to. Having grown up and spent much of his early life in Africa, he had never seen an episode of **Doctor Who**.

Julia Sawalha's co-star from **Absolutely Fabulous**, Joanna Lumley, was also game to participate, ironically and finally giving substance to that much-quoted Press rumour that a future Doctor would be played by a woman. Lumley's name had been mentioned several times since John Nathan-Turner first began teasing journalists about possible choices for forthcoming Doctors.



Set Design

One of the first hurdles for the Comic Relief crew to surmount was finding studio space to record THE CURSE OF FATAL DEATH. As mentioned above, the BBC was unable to oblige due to the complexities of its own internal billing structures. After some trawling the owner/managers of Pinewood Studios at Iver in Buckinghamshire offered to donate one of their smaller sound stages for four days, provided work was largely confined to weekends.

Creating sets for this 20-minute adventure was one of the few areas of production where costs could not be avoided. Wisely Steven Moffat had confined his drama to just three locations: the castle gates on Tersurus, the Dalek control centre, and interiors of the Doctor and the Master's TARDISes (which would be the same set). The services of various craftsmen – plasterers, carpenters, lighting riggers, etc. – were part of the package being donated by Pinewood, but inevitably there would be expenses involved in purchasing any raw materials like wood, plastics and electrical items, not to mention the costs of hiring various set dressings from prop stores.

The most expensive set was Dalek control: a vaguely circular chamber, big enough for Daleks to glide between the stock prop consoles and instrument banks, with a short, ceilinged corridor leading down to a T-junction at the end. At its centre Simon Kimmel erected a centrally-illuminated, circular dais upon which he mounted two sports-car bucket seats, painted silver. Positioned back-to-back and secured to heavy blocks these formed a podium to which the Doctor and Emma would be tied. For the walls Kimmel created a large number of panels by vacuum-forming plastic sheeting over an arrangement of stones, and then spraying them silver. These panels were then hung from scaffolding around the set. The idea was to suggest the Daleks had hollowed out part of the mountains on Tersurus for their base.

Other sheets of clear, patterned and reflective plastic were suspended around the set as well to help spread and diffuse blue lighting that would give a high-tech feel to the room. But rather than plumb for equally high-tech looking props Kimmel went instead for deliberately retro-looking items – including control panels with small, square buttons and chunky reel-to-reel tape units.

The castle gate set ended up becoming two sets for reasons of logistical necessity. The main chamber was a simple, three-sided set made up of stock stone walls that framed a large double gate, inset with diamond-shaped 'stained glass' windows. These double gates led out to a short, T-junctioned stone corridor.

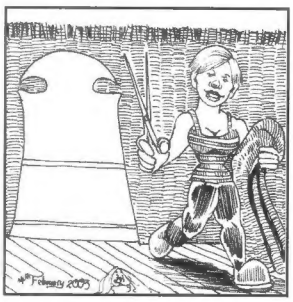
One part of the castle interior walls was reproduced on the raised corridor set and mounted on a turntable for the revolving wall sequence. A three-sided stone block, fitted with a door was also constructed for the shot where the Master believes he has crushed his time travelling adversaries.

For the trapdoor and low-rampway gags a separate, raised set was required, that included a large, fake operating lever. The drop beneath the trapdoor was only a couple of feet down to an inflatable mattress. Clever editing and an occasional electronic effect would suggest a more dramatic plummet. Kimmel deliberately built this set as a series of staggered passageways surrounding two central, squared pillars so it could feature in the inevitable corridor chase scene. The ad-hoc addition of coloured hexagonal panels and sections of buttressing would help this corridor look different each time it was viewed from a new camera angle.

It was intended that a doorway in this set would open, looking out onto a view of (Chromakey-provided) sky. This was the setting for the planned cliffhanger where the audience would believe Emma was about to, literally, topple over a cliff edge. But events would dictate a change to this narrative…

Having had to overspend on the Tersurus castle interiors, there was no money left to fund the TARDIS interiors. Fortunately Steven Moffat knew of a group of fans who had built their own TARDIS set for a semi-pro **Doctor Who** video. The group comprised Ashley Nealfuller, David Clark and Steve Cranford, and they had indeed constructed a TARDIS interior, complete with a Pertwee-style console and sections of roundel-studded walls. Enthusiastic about being involved, albeit with little prior notification, these makers of the video *Devious* also offered the loan of several Daleks they had built. Their offer was gratefully accepted and supplemented the three casings Mike Tucker had been able to borrow from Visual Effects.

As the Master's TARDIS, the interior set was furnished with a horn-pronged hat-stand and illuminated with green lighting. As the Doctor's vessel a more conventional hat-stand was substituted, and a wooden occasional table was added, where the Doctor (typically) would leave his hat. An electrically operated piston would move the Time Rotor mechanism up and down during recordings. A red lamp was also fitted inside the Doctor's console to distinguish it from the Master's.



Costume

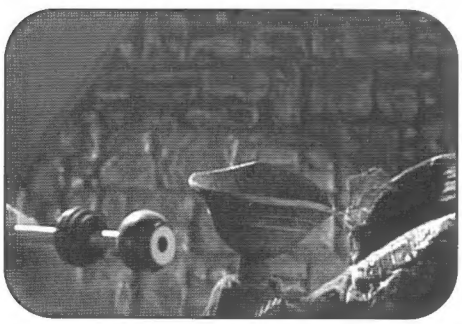
Unusually it was the Master whose costumes received the most amounts of time and budget. The Doctor's had to be simple and uncomplicated because five versions of it were called for. The jacket was a brown crush-velvet frock-coat with slightly wide, pointed lapels. The trousers were in black, tailored wool, worn below an expensive Paul Smith waistcoat, chosen by Rowan Atkinson, fashioned with panels of variously-coloured, Paisley-pattern silk alternating with stripes of plain, coloured cotton. The shirt underneath was a burgundy-red double-cuff, worn with a black, ruche-ended cravat by some of the Doctors.

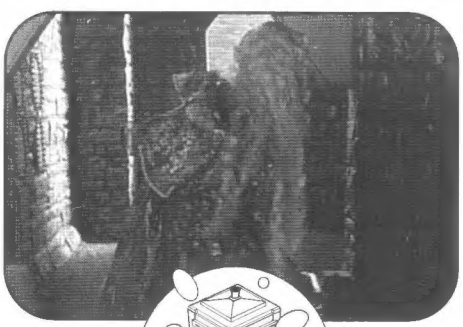
The waistcoats all had rounded scoop-necks, except for Joanna Lumley's. Hers was V-necked, to reveal more cleavage, and her shirt, worn open-necked, had more richly patterned trim around the edges.

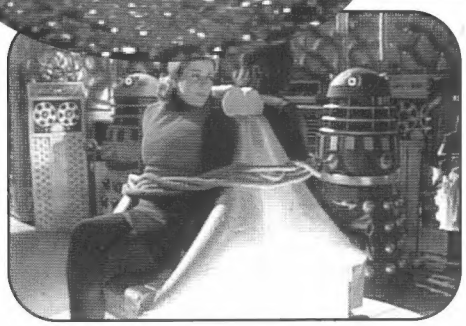
For the 'Cheltenham virgin' Emma, Rebecca Hale provided Julia Sawalha with a Sixties-retro outfit: a black polo-neck sweater and mini-skirt, with a knitted red tabard worn over the top and tied with a wide, black belt that incorporated a purse-pouch on the left-hand side. Originally a pair of white, PVC knee boots would have completed the ensemble, but Sawalha objected to these and she was eventually allowed to wear a pair of her own black, ankle boots.

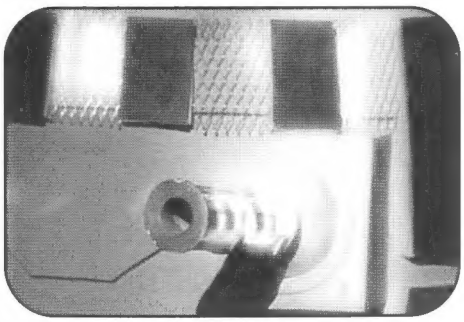
Jonathan Pryce provided part of his own costume as well. The black, high-necked Nehru jacket, seen mostly in episode two, was one that had been tailored for his role in *Tomorrow Never Dies*. Underneath he wore a dark pair of worsted trousers and either of his two black polo-necked sweaters, one of which was augmented with a pair of gold-painted, hemispherical Dalek 'bumps'!

For his black and gold Time Lord gown Rebecca Hale consulted





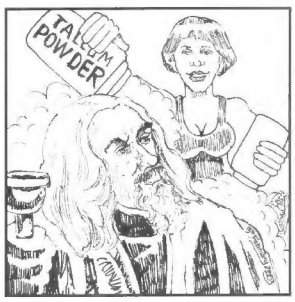




photographs from the TV series and tailored her own version of the robe using an expensive patterned curtain fabric. The separate cape was a man-made ruffled, black material fixed over panes of stiffened lining material. Gold 'rope' edging ran around the edges. Hale's aim was to make each appearance of the Master's costume, after another dunking in the Tersurus sewers, closer and closer to the villain's charred and crinkled look in THE DEADLY ASSASSIN. Realising she could afford only the one main cape, she devised a novel way of disguising its true appearance.

"We had to make a black see-through cape on top, which we would then put 'alien poo' on. Then it would get vaguely dirtier and dirtier, and in that corner there you can see there's a whole lot of lettuce. I even nearly bought my baby's nappies in, but not quite! We also have something called cob-web spray, which is basically glue in an aerosol tin... Usually on a normal production you'd have two or three copies of each costume in case of accidents, but we've only got one as we want the money to go to much better causes."

Rebecca Hale, behind-the-scenes documentary, February 1999



The 'alien poo' stuck onto the shredded polythene over-cape was generally strips of chopped vegetable fixed down with blobs of hot glue, coloured green.

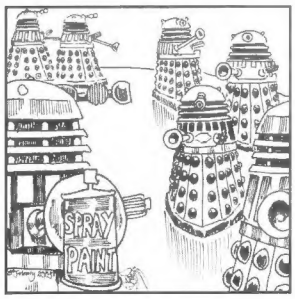
Make-Up

As with Costume, the lion's share of Jan Sewell's efforts went on the Master. Jonathan Pryce had not seen the Master in action before and so borrowed some photographs to get the feel of the character. He decided he liked Roger Delgado's incarnation best and asked to be modelled on him. He even brought his own fake beard, from a previous theatre show, to the shoot as he reckoned it was very close to the Delgado trim.

Sewell duplicated Delgado's wig to the best of her talents, backcombing and lacquering it severely and adding tinges of grey both to the hair and to Pryce's eyebrows. Different hair appliances with more white powder spray were substituted for those scenes of the Master in his century's older appearances. White 'wizard' wigs of differing lengths were supplied, as were variable length beards plus yet more cob-web spray. The only main source of stress for Sewell was turnaround time. Since the Master featured in almost every scene, time spent in make-up chairs was lost time as far as John Henderson was concerned.

With Emma Jan Sewell faced two challenges. Firstly she had to straighten out Julia Sawalha naturally very curly locks. Secondly she had to comb them back up before teasing the ends out into a Sixties 'Lulu' look – appropriate for a companion of indeterminate origins. Indeed, while Sawalha was pondering how to play the role, she took advice from a friend of hers who had been in the series before: Louise Jameson.

Rowan Atkinson chose the wig he would wear as his Doctor. Deciding that the TV Doctors only really became memorable when they let their hair grow long, he chose a darker version of a Hartnell-style wig, but parted on the left. His own naturally pasty features were given some tonal make-up to make his skin look swarthier under studio lights. All of the other Doctors, including Richard E. Grant, chose not to wear a wig.



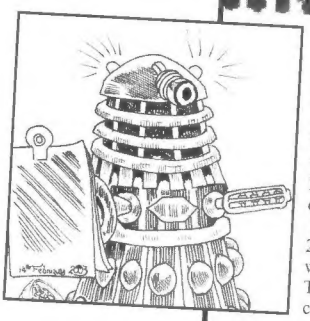
Visual Effects

Considering this was a standard **Doctor Who**, at least in production terms, the list of Visual Effects requirements was quite low. Some of them could even come from stock held at Western Avenue. The sonic screwdriver was a previously used prop, so too were three of the Daleks. Much of the remaining '**Who** gadgetry' came not from the BBC but from the three producers of the fan-video *Devious*. They supplied the TARDIS console, an inhabitable police box and yet more Daleks.

McVean did supply all the pyrotechnics needed for the flashes and bangs that trigger the Doctor's remaining regenerations.

Their most noticeable innovation was the design of the Daleks' guns. Determined to upgrade the three ageing casings they were bringing to the party McVean and Tucker replaced the existing aluminium tubes with their brazed on wire staples. They re-instated a facet of the original Shawcraft Dalek guns, which featured a trio of circular discs, slid down the tubing to form bracing struts for the wire staples. However, these bracing rings also incorporated a circle of blue LED lights around the circumference of each one. All three sets of lights were, in turn, linked to a sequencer so that, when the operator pressed the trigger, flashes of blue light would appear to travel down the length of the gun to augment the blast ray beam which would be added during post-production.

The Daleks were then spruced up with licks of paint. One of the Daleks was painted matt black with gold for the dome, the waist-bands, the neck rings and supports, the eye disks and the sense 'bumps'. Of the remaining six Daleks – two from Visual Effects, three from the *Devious* video group, and one on loan from the **Doctor Who** Exhibition at the Dapol factory in Llangollen – all bar one were painted matt grey with black detailing. The sixth, from Dapol, retained its silver and black livery. These seven Daleks represented the largest group of working Dalek props ever assembled for a BBC **Doctor Who** production.



Production Diary

Sunday 21 February
No sets please, we're British

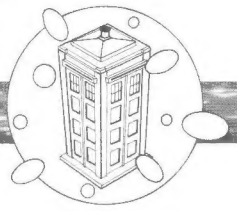
Not a production day as such, but the first afternoon when John Henderson and Designer Simon Kimmel have access to Stage G at Pinewood to begin the job of setting-up.

Studio dates originally on offer had been Friday 26th through Sunday 28th February on Stage M, with additional time for setting-up on the preceding Thursday. Shooting schedules were prepared and the cast duly notified. However, a major problem arose when Julia Sawalha's agent called to advise that her artist would not be available Friday evening and all of Saturday due to theatre commitments in London. Jonathan Pryce's availability was also limited.

Analysing his options Henderson realised there was no way all of Sawalha's scenes could be accomplished Friday afternoon and on Sunday. She was the one member of the cast intrinsic to almost every scene. Recasting was a possibility, but this would be a last resort. Instead he and Richard Curtis went back to Pinewood's management and pleaded for alternative dates – preferably ones that avoided matinee afternoons. After some wrangling three weekday slots were agreed, but in the smaller confines of Stage G.

Being a film studio rather than a television production facility, the number of crew people involved in a shoot is far higher than for TV. There are meetings to be held with Pinewood's stage manager to discuss access to the studios and where costume and make-up trailers can be parked. Lighting Gaffer Colin McCarthy and Key Grip Ray Hall have to discuss set illumination with Kimmel, Henderson and Director of Photography, Chris Howard. There has been no opportunity (or budget) for rehearsals beforehand, so the camera team, at this stage, can only rough out how scenes will be shot, dependant on where and how Kimmel wants his sets constructing.

It's a hectic afternoon of planning and negotiation but eventually Director and Designer are happy to go home, knowing that they will have somewhere to begin shooting tomorrow morning at 9:00 am.



Monday 22 February 1999

Not the slime or block ruse

The first official day of production in Stage G at Pinewood Studios – the only one of the three major British studio complexes never to have previously played host to a **Doctor Who**. Shepperton had been involved with the two Peter Cushing movies, and had provided shooting space for the Sea Devil caves in WARRIORS OF THE DEEP. THE GREATEST SHOW IN THE GALAXY had been famously shot in a tent at the back of Elstree, and this North-London venue had also been home to parts of THE FIVE DOCTORS, model work for SILVER NEMESIS and a large chunk of the **EastEnder**'s spoof, DIMENSIONS IN TIME.

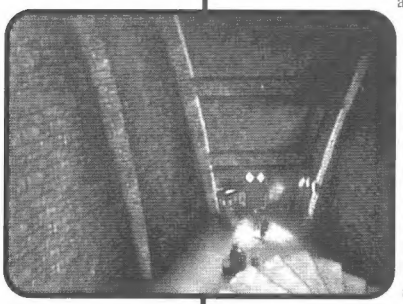
Overnight two sets had been put up in their entirety – the castle gates and the corridors/trap door raised set. Dalek control is all there but not yet assembled as its scenes are not scheduled to begin until tomorrow.

It's an early start for John Henderson as there is still much to arrange. Stuntman Gabe Cronnelly gets his first view of the raised trap door set which drops down onto a bed of mattresses underneath. Working with Stage Manager Mark Palmer and one of the Assistant Directors, Cronnelly needs to rehearse his falls and the springing of the trap before any scenes are turned over.

Lighting set-ups are dynamically reviewed now that everyone can see what the scenery looks like. THE CURSE OF FATAL DEATH will shoot using two cameras, but because lighting in a film studio does not employ the same type of mass overhead lighting as a TV studio, any camera angle change will mean switching some lights off, others on, or repositioning the lighting stands (grips).

The only artists needed today are Rowan Atkinson, Julia Sawalha, Jonathan Pryce and the Daleks. The aim is to get most of episode one in the can – a challenging prospect as it means getting nearly ten minutes of action completed.

Art Director Sarah Milton has storyboarded some of the action, including those shots that will require the provision of matte paintings prior to post-production. One of these is an establishing shot of the inside of Castle Tersurus. Accordingly Milton, plus one of the camera operators, is despatched up onto the catwalk gantry running around the interior walls of the studio so that an extreme long shot can be captured.



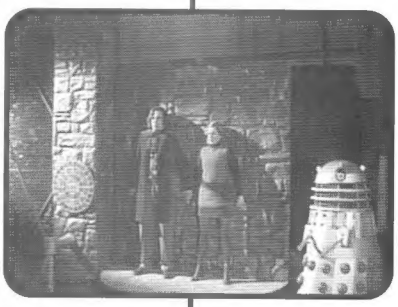
Rehearsal time is very limited. Scripts were sent to all of the actors beforehand, but today is the first time any of them have got together for joint read-throughs and rehearsals. As the production is a comedy there is much laughter and corpsing as the actors begin interacting their lines. Henderson isn't too concerned at this stage as these trial runs enable him to precisely determine where he wants his lights, cameras and boom mikes. Over the last few weeks Henderson has viewed a number of old **Doctor Who** videos – among them **Doctor Who**: THE MOVIE, REMEMBRANCE OF THE DALEKS, EARTHSHOCK, LOGOPOLIS, and PYRAMIDS OF MARS to get a flavour for how to direct **Doctor Who** stories. He is of the same mind as Sue Vertue and Steven Moffat, that he wants to make a **Doctor Who** comedy, not a send-up or a parody. Their joint objective is to create something that obviously is not a canon story, but which looks as though it was produced from the same stable. In other words, no OTT acting, no deliberately poor-looking monsters and definitely no wobbly-sets. The blueprint they all have in mind is Billy Wilder's humorous Conan Doyle homage, *The Private Lives of Sherlock Holmes*.

As there is only one scene change today, shooting is largely scheduled in narrative order, beginning with Emma and the Doctor's arrival on Tersurus. An establishing shot from the overhead gantry is one of the first sequences to be taped. As well as his own crew, John Henderson also has to bear in mind the presence of another team from Lion Television. This separate unit – primarily using a portable camera and sound rig – is here to tape the 'making of...' documentary, planned by Richard Curtis as a direct-to-video production that will also raise money for Comic Relief. The unit from Lion has free access to the studio and to all aspects of production, but is told to keep in the background.

Leaving Pryce, Sawalha and Atkinson to rehearse their lines, Henderson and one of the Assistant Directors conduct an impromptu Dalek training session. All seven casings require operators. Ashley Neilfuller and his friends are allowed to supervise their own machines, while the BBC ones are populated by Mike Mungarven (a Dalek Operator in DESTINY OF THE DALEKS), Antonia Moss (who had been an extra on the very first **Doctor Who** serial), and Dave Chapman – not the BBC Electronic Effects wizard, but the voice and puppeteer of Otis the Aardvark on Children's BBC.

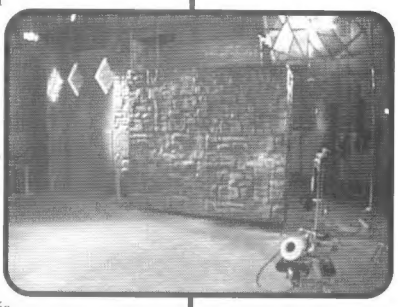
Like Christopher Barry and legions of subsequent **Doctor Who** Directors, John Henderson quickly discovers the problem of choreographing Daleks when you've no idea who is inside which casing. He solves this to a degree by nominating the black, silver and one of the grey Daleks as his principal performers.

Shooting continues throughout the day with drinks and meal breaks taken very much 'on the hoof'. There are many interruptions as well. Teresa Eagle from *Radio Times* arrives with a photographer to conduct interviews and a photocall at eleven o'clock. At some point in the afternoon Atkinson and Sawalha are asked to perform some actions on a small blue-screen stage for the Effects shot of them being picked up and hurled against a wall that will be completed during post-production.

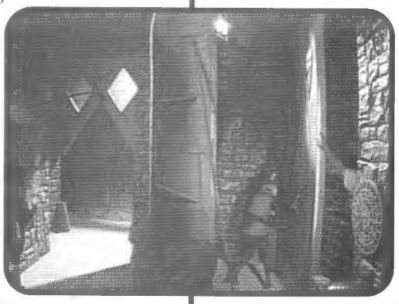


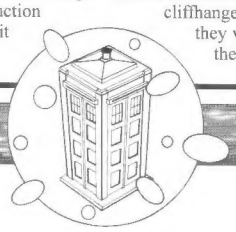
The pivoting wall shot on the elevated stage has to be precisely aligned and timed to match the following pick-up shot as the wall rotates again to reveal the Doctor and Emma on the 'sofa of reasonable comfort'. Then there is the dropping of the stone block. Part of this will be done as a cutaway Computer Generated Image (CGI) process shot during post-production. But there is still a need to carefully mix a shot of Emma and the Doctor stood by a wall, with a shot of the hollow stone block prop coming down with a bang – dislodging some powdered plaster as it does so.

In order to maximise the amount of material they can shoot today, Henderson decides to defer planned scenes of the Master in his various aged make-ups until either late afternoon or, more likely, tomorrow. That gives him time to shoot everything of the Master as his younger self on both the castle gates set and the raised corridors. Recording the trapdoor falls proves more problematic than first anticipated. Henderson is keen to get good close-ups of the Master's surprise as he suddenly realises the trapdoor has opened beneath him, but actually tumbling through the trap can only be performed by Gabe Cronnelly. After some thinking Henderson decides to do it cartoon-style; that is, the trapdoor will open but the Master won't drop until he has realised his predicament. Accordingly Pryce is asked to glance down, register shocked horror, and then quickly duck down. Key to making this shot work will be the speed of his ducking, and timing the moment of cutting to the stuntman falling in long shot. Several takes of both sequences are performed to give the Director as many choices as possible.



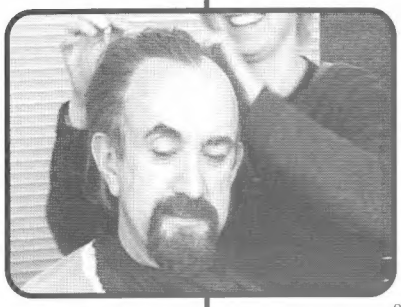
Day One ends with the Doctor and Emma fleeing their enemies by racing through the corridors of Tersurus – a page of script, but a sequence that calls for many camera and lighting changes as Henderson strives to make one double-cornered corridor set look like several. There has not been time to do any of the Master's scenes in aged make-up, and the cliffhanger is still outstanding. As they wrap for the evening Steven Moffat is alerted to the need for a possible re-write.



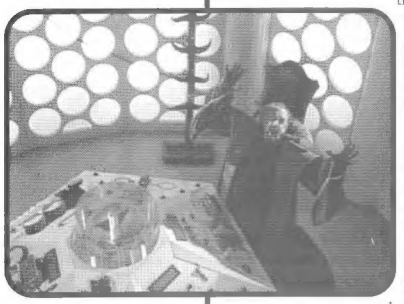


Tuesday 23 February 1999

Faeces of Evil



08:00 am on Day Two and everyone is a little bit edgy. Production is behind schedule and there are serious concerns over the amount of time it will take to shoot the cliffhanger and its resolution. Looking to optimise time Henderson has chosen to shoot the Master's aged scenes first since these are crucial to the whole storyline. Accordingly Jonathan Pryce has been in Make-up since early morning having a long, salt'n'pepper wig fitted, plus a matching straggly beard. Not content with these Jan Sewell adds further coloured hair extensions and layers of cobwebbed fibres to facial make-up that comprises painted-on liver spots and old-age stipple. Based on a principle that it is easier to remove make-up than add it, taping schedules have been amended so that the first scenes are those where the Master is 936 years older than his youngest self. Rebecca Hale has accordingly dressed his cape so that it is closest to the costume seen in THE DEADLY ASSASSIN. A Zimmer-frame completes the ensemble.



After this short scene Pryce loses 312 years, many of his hair extensions and some old-age facial make-up. This is now the 624-year old Master who, on cue, will be required to spit out mouthfuls of partially-chewed chocolate biscuit that, to the audience, will be suggested as something far more abhorrent. Pryce's cape is partly cleaned up before being daubed with more coloured paste and vegetation, although not as much as before. Gabe Cronnelly will also have to wear this outfit for the long shot where a Dalek bumps into the Master, sending him toppling down the pit again.

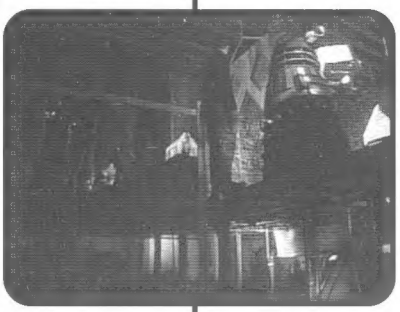
Doctor Who Magazine's Co-Editor Alan Barnes, as well as DWAS convention organiser Andrew Beech, are guests on set today. Both are here to conduct interviews and obtain coverage for their respective organisations, but they have been advised that while they can observe proceedings freely, they are not to divulge in advance any identities of the post-Atkinson Doctors. Even *Radio Times* is under a similar information embargo.

By late morning Jonathan Pryce has lost a further 312 years, appearing now with his 'Dalek augmentation' as well as a trimmer 'salt'n'pepper' coloured wig to match his beard. Once more a full complement of Daleks is required on set, but this time John Henderson wants them to react in unison as the Master reveals his sink plunger hand. Ideally he wants every eye-stalk to swivel simultaneously as though they are all doing a double-take as they notice his altered appendage. This proves difficult to do as none of the Dalek operators can see through their eye-stalks and so getting lines of sight spot on is arbitrarily hit and miss. Henderson does several takes, but accepts he might not have got the shot he wants.

Pryce in enjoying himself enormously. Not content with hamming constantly in front of Lion Television's cameras at every opportunity, and disrupting every video interview when he can, he is also perfecting his maniacal laugh and an insane gleam in the eyes. At one point he ponders a visit to the 007 sound stage, in full make-up, hoping that someone will ask about his aged appearance, to which he plans to reply, "Oh, I've been a bit ill." Luckily for James Bond there are too many scenes that require the Master's presence.

During one of the pauses while Jonathan Pryce's make-up is being changed, Henderson has the TARDIS set illuminated and shoots some quick back view shots of Atkinson's Doctor operating the controls. Atkinson will not be on set tomorrow so all of his scenes have to be completed today.

Steven Moffat, meanwhile, has been busy rejigging the cliffhanger. Acknowledging the loss of his Emma-in-peril sequence, he has revised the ending to a simple "fling open the escape doors but there are the Daleks" structure. Curtis and Henderson review the sequence and agree its feasibility. Moffat's idea is to make use of their seven Daleks in close-up to suggest a big crowd. Henderson thinks they might be able to use digital imaging to increase their total number of Daleks significantly. Accordingly he instructs one of his Assistant Directors to sheet several groupings of Daleks on the blue screen stage.



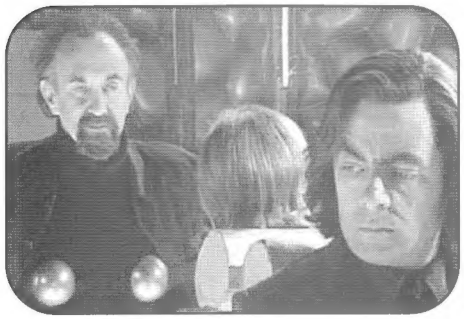
With episode one more or less in the can the action shifts to Dalek control for the remainder of the day. Regenerated, but with his Dalek 'bumps' sewn in place, Jonathan Pryce is back now as the youthful Master, while Rowan Atkinson and Julia Swalha face an afternoon of saying their lines tied to chairs.

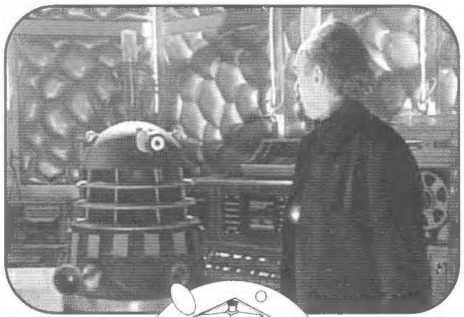
A new face strolls through the door early afternoon, that of Richard E. Grant, here to play the part of the quite "lick the mirror" handsome Doctor. This first regeneration scene is tricky to do as there are a lot of actions to co-ordinate. There are close-ups of Daleks firing their weapons, pyrotechnics and white flood-lighting to synchronise, a swan-dive by Atkinson's Doctor, and a locked off shot prior to his transformation into Richard E. Grant. Again paying deference to the TV series, John Henderson shoots Atkinson's demise almost identically to Graeme Harper's low-angled medium shot of Peter Davison at the end of THE CAVES OF ANDROZANI.

Instead to trying to match up Atkinson and Grant's features for the traditional rollback-and-mix regeneration, Henderson knows he will be able to make use of the more recently developed digital effects technique of 'Morphing' that The Mill can provide. As long as Grant lies roughly in the same position as Atkinson, his regeneration will look very smooth.

Having completed his schedule Rowan Atkinson, still in costume, performs a couple of advert plugs for Comic Relief by the TARDIS prop.

Scenes with Richard E. Grant as the Doctor close Day Two. There is no need to line up for a regeneration scene after his tenure since the next transformation will take place off camera.





Wednesday 24 February 1999

Fabulous Pair

Today is guest Doctors day with early appointments at Pinewood booked for Jim Broadbent, Hugh Grant and Joanna Lumley. None of them has seen anything of the production other than their scripts, yet all three will later confess to the Lion Television crew of their enthusiasm for **Doctor Who**.

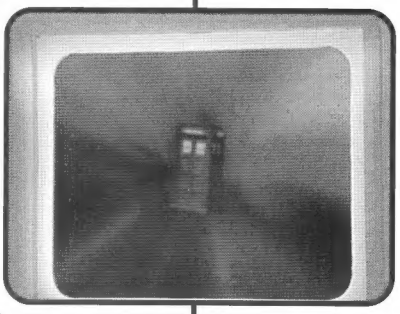
They are given opportunities to see some of the rushes recorded on Monday and Tuesday to get them familiar with the part and the approach John Henderson is taking. Again it is stressed that no-one is to ham it up – a directive that only Jonathan Pryce chooses to ignore with customary flair.

Time is a little more flexible today so there is less whip-cracking and more slots for rehearsals. The overall studio atmosphere on Day Three is more relaxed too now that time has been recouped. Atkinson in particular was not happy during a lot of Day Two; focusing as he did on Henderson's need for expediency and professionalism, he was rattled on several occasions by Pryce and Sawalha's more irreverent attitudes and their tendencies to dissolve into periods of laughter whenever one of them fluffed a line.

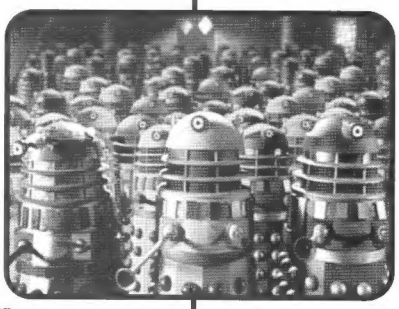
There are none of these pressures on Grant, Broadbent and Lumley, all of whom are relishing the prospects of their short cameos. As well as rehearsals there are moments where these artists, plus Sawalha and Pryce, are invited over to pose against a white backdrop for various solo and group promotional photographs. Dressed in their costumes they are sometimes asked to wear the familiar Comic Relief Red Noses. Atkinson too has posed for these stills during Days One and Two.

The guest Doctor scenes in Dalek Control are recorded in script order. A burst of pyrotechnics cues Jim Broadbent to emerge from behind an instrument console and his brief scenes take less than an hour to tape. Hugh Grant has only a slightly longer appearance, but there is also a need with him to partake in Julia Sawalha's lengthy monologue, which involves many takes as both she and Pryce repeatedly hijack each other's lines. Grant also has to be lined up for another locked off regeneration shot in preparation for handing over to Joanna Lumley.

Lumley's role as the Doctor is mostly recorded after lunch, her scenes being largely uncluttered by effects, with even the Daleks keeping a low profile. However, even the one-time **New Avengers** star can't escape a serious attack of giggling as she tries to keep eye contact with Julia Sawalha during the "It's got three settings!" shot with the sonic screwdriver.



Once Dalek Control has been closed down, Henderson moves back to the TARDIS control room set, dressed now as the interior of the Master's ship and bathed in green floodlighting. There are just the Master's opening speeches to be captured on camera and for these Pryce is back in his cleaned-up Time Lord cloak. Atkinson's lines, heard over speakers in the TARDIS, were pre-recorded yesterday, and they are played back now so Pryce has cues from which to respond. During editing and post production these lines will be redubbed onto the master sound track.



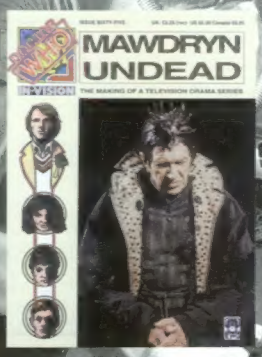
As live action shooting finishes, Henderson uses the remainder of his studio time to shoot some additional Dalek crowd shots on the castle gates set, plus some extra close up shots. Andy McVean has also built a small model of the TARDIS police box, complete with a red nose roof light and a door panel bearing the legend "Police box. Public call Red Nose", for the special title sequence. Footage of this is recorded on the blue screen set.

Work finishes late afternoon with Lion Television covering Henderson's declaration of a successful wrap. **Doctor Who** has ended production for now, and also for the remainder of the twentieth century.

DOCTOR WHO
IN·VISION

CHECKLIST 14

The collected reference works
dates of first publication:
June 1996 to February 1998



 # 65 - serial 6F - Jun 1996
Cover image: BBC

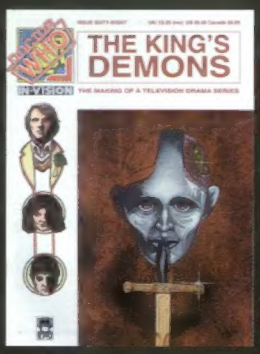
Jim Sangster unnerves them all their days. Turlough Press Release and character outline, the Brigadier's return and Andrew Osmond considers the use of time as a plot device.

 # 66 - serial 6G - Jul 1996
Cover art: Brian Hudd

Sarah Sutton drops out, in more ways than one. Steve Gallagher ponders if he might be Doctor Who's Angel of Death, and costume designs for the Vanir.

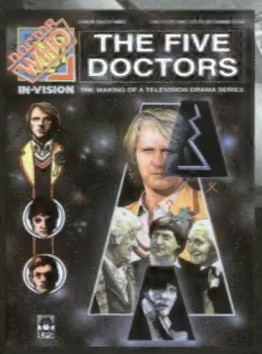
 # 67 - serial 6H - Sep 1996
Cover art: Steve Caldwell

Ratings sink even as the Doctor's ship sails towards a historic anniversary. Fiona Cumming recalls her winter sails and Turlough gets his glittering prize, or does he?



 # 68 - serial 6J - Nov 1996
Cover art: Jim Sangster

SFX Editor Dave Golder asks if Kamelion squandered a golden opportunity while Jac Rayner applies 20-20 hindsight to the Doctor's presence in moments of history.

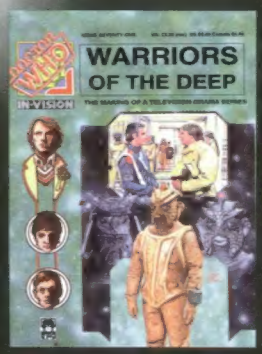


 # 69 - serial 6K - Jan 1997
Cover art: Steve Caldwell

Nicholas Courtney on being the military attache at a most important reunion. Terrance Dicks remembers the call that started it all, and Malcolm Thornton sets the scenes.

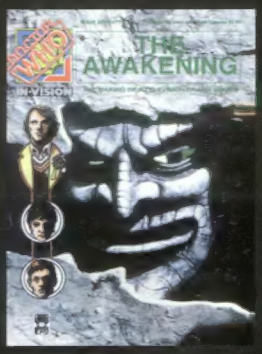
 # 70 - series 20 - Mar 1997
Cover art: Drog Lengden and Stuart Glazebrook

Longleat reviewed as visitors wondered who's line it was anyway. October 83 at the NFT and a Spirit of Light brings 7,000 to Chicago.



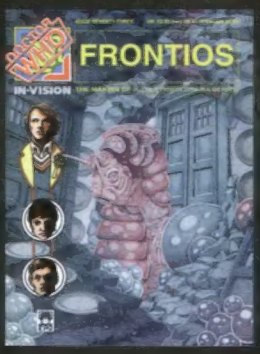
 # 71 - serial 6L - Apr 1997
Cover art: Steve Caldwell

A new season and heavier covers for In-Vision. Mat Irvine plumbs some very Myrka depths, accompanied by Diane McGuinn who reveals the holes below the waterline.



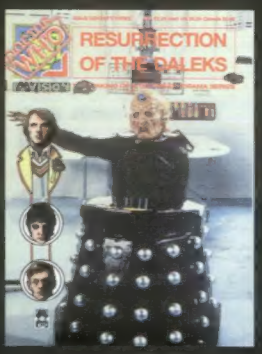
 # 72 - serial 6M - Jun 1997
Cover image: BBC

Peter Davison calls it a day on the Nine O'Clock News and Keith Barnfather creates myths down in rural Dorset. Amanda Murray judges a case of Malus aforethought.



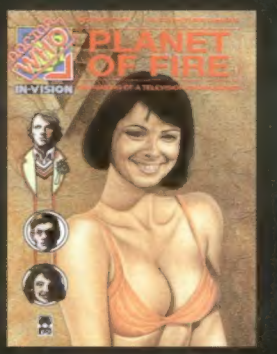
 # 73 - serial 6N - Aug 1997
Cover art: Brian Hudd

Tat Wood decides if 'Frontios' was a glorified B-movie and Jeremy Bentham pulls some secrets of the Tractators out of their shells.



 # 74 - serial 6P - Oct 1997
Cover image: BBC

Terry Molloy on getting to be enthroned as Davros and there are some tales from the riverbank the week the BBC filmed down at Shad Thames.



 # 75 - serial 6Q - Nov 1997
Cover art: Pete Wallbank

A postcard from Lanzarote but Nicola Bryant finds it tough at the top. And SuperWho quiz winner Justin Richards bids farewell to Turlough and robot Kamelion at TV Centre.

 # 76 - serial 6R - Feb 1998
Cover art: Steve Caldwell

A special script-to-screen issue that goes in-depth on the making of one of the most significant Doctor Who serials of all time. But for one member of the regular cast, is it death?

some of the titles on this checklist are now out-of print
for a list of titles in print, please send an SAE to the CMS subscription address

Review

By the time THE CURSE OF FATAL DEATH was broadcast in March 1999, things had moved on somewhat since the last charity **Who**. The McGann TV movie had come and gone, and everyone had got used to the idea that if the series were ever to come back proper, it wouldn't be any time soon. Fandom had learned to celebrate the show's history, rather than fixate on its continuation from 'where it left off'. With fans having learned to laugh at (and with) the series, everyone was much better disposed to enjoy the second fundraising **Doctor Who** of the Nineties. Of course, THE CURSE OF FATAL DEATH was to be a part of Comic Relief, rather than Children in Need – which basically meant that jokes were a permitted, nay essential part of the evening's sketches. And this time, rather than assembling the likes of Colin Baker and Sylvester McCoy, the public would be won over by the appearance of popular comedian Rowan Atkinson as the Doctor.

And yet, there was, to an extent, a similarity between THE CURSE OF FATAL DEATH and its 1993 precursor. Again, the mini-episodes were promoted in the *Radio Times* (although not on the cover this time), and Rowan Atkinson certainly *looked* the part. The actor commented that he'd love to play the part of the Doctor again, and he was taking it seriously. Indeed, the actor certainly doesn't play the part for laughs, something that virtually all of his 'predecessors' had done at some point. Added to the fact that the *Radio Times* suggested that this was a 'special edition' of **Doctor Who**, in the same way that we had been treated to 'special editions' of **Blackadder** and **Only Fools and Horses** in the past... Was this something that was intended to be taken as a 'real' episode?

Of course, once it got underway THE CURSE OF FATAL DEATH clearly revealed itself as a spoof, and not intended as a genuine continuation of the series – despite a deliberate reference to Atkinson's Doctor being the Time Lord's ninth incarnation and the authentic title sequence. The difference between this and DIMENSIONS IN TIME was that this time it was something we could *all* enjoy. Fans were seduced by the loving attempts to create the *feel* of **Doctor Who** (the Dalek control room noise, the costumes and sets, not to mention the sketch's greatest performance from Jonathan Pryce...) while everyone else could be reminded of watching 'that series with the Daleks in' from the Seventies. And we could all laugh at a script that was *genuinely* funny, poking gentle fun without sneering.

Some of the targets were obvious but clever – one set doubles for a dozen corridors, the Daleks use a 'zektronic energy beam'(!), and the Doctor will 'explain everything later'. Other jokes were more lavatorial. Rather more clever was the observation that villains tend to talk in tautologies, hence "a deadly vengeance of deadly revenge", and, indeed, the title of the story itself. And thank goodness we didn't get any Daleks confronted with stairs – I don't think I could have taken it.

Sadly, the jokes run out as the Doctor repeatedly regenerates in the final 'episode,' replaced by a succession of big name actors making a cameo. Embarrassing and somewhat illogical (why do the Daleks suddenly renounce their evil ways? Surely a funnier dénouement would have been to see them destroyed by their own ineptitude), it's also tempting to have some sympathy with the conspiracy theorists who suggested that this was the BBC's way of finally killing off the series for good!

Ultimately, of course, THE CURSE OF FATAL DEATH is as disposable as DIMENSIONS IN TIME, but leaves a rather sweeter taste in the mouth...

Tom Spilsbury

Post-Production

With just over a fortnight till Comic Relief night, editors and designers at The Mill had a lot of work ahead to prepare the finished show for transmission. To speed up the work, tasks were divided up between different individuals. Offline Editor Nick Arthurs worked directly with John Henderson, loading all raw footage onto hard drives at The Mill and using a software editing package called 'Avid' to electronically splice together a raw cut of the finished narrative. Meanwhile, in another part of the building, no less than three Electronic Effects Designers found their free time booked on charitable work for Comic Relief – contributing free mornings or free afternoons to compiling effects footage ready for the online edit.

The establishing shot of Castle Tersurus was a multi-layered composite that utilised several image sources. The background was an evening desert scene over which a foreground shot of a rocky outcrop was matted. In the centre a three-part composite was constructed using images of an inverted Aztec pyramid, a section of cliff and a Medieval castle, rendered to look very old. Tinting and adding a russet light source enhanced its appearance, but so too did adding footage of geese in flight. By greatly reducing this footage in scale, and by overlaying masks to hide certain obstructions on the main background the geese could be shown flying in front of, as well as behind, other objects in the composite. An extra touch of realism was achieved by very slowly zooming into the composite picture during the on-line edit phase.

Less complicated was the interior long-shot of Castle Tersurus. Here a photo-realistic image of a buttressed castle interior was distorted to give an altered perspective, before a hole was electronically cut into it so that a digitally reduced version of the catwalk shot, done on Day One, could be inserted.

Creating a Dalek army matte was more challenging. Using the many shots they had of Daleks photographed on the blue-screen stage, Mill designers removed all blue backgrounds and created a multi-level composite with their three lead Daleks in the foreground flanked by rows of additional ones behind them. An electronically added background completed this impressive gathering.

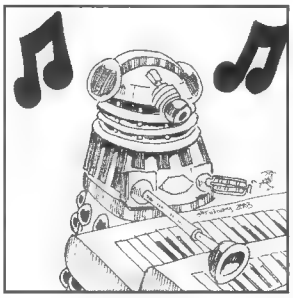
CGI was used to provide the blue lightning zaps emanating from the Master's hands, a crimson ray from his gun, the white blobs of light that propel matted images of the Doctor and Emma against a castle wall, and ray beams from Dalek weaponry. 'Avid' enabled more rudimentary electronic effects such as matting footage from the inside of the Doctor's TARDIS onto the scanner screen in the Master's vessel. The designers were even able to add a coloured frame around those scanner shots.

Only one piece of animation proved beyond the capabilities of personnel at The Mill in the allotted time. The blue model police box could not be easily extracted from its blue-screen background. With no time to refilm Henderson accepted he would not have a special title sequence for his comedy. Instead he and Richard Curtis arranged to re-use the first Bernard Lodge Tom Baker title sequence from the TVseries, omitting Baker's features but adding a red-nose icon over the letter 'O' in Who.

Another steal from the TV show was some model footage of the police box in the vortex, lifted from the 1996 Paul McGann **Doctor Who** movie.

As planned, morphing software was used to segue from Rowan Atkinson's features to Richard E. Grant's, and from Hugh Grant's to those of Joanna Lumley. A morphing package enables designers to plot exact co-ordinates of any element in a source moving picture that they want to blend into a similarly plotted element in a target piece of footage. Realising that Time Lords are supposed to glow faintly as they regenerate, Henderson asked for a bleached out lighting effect to be added to each transformation.

Music & Sound



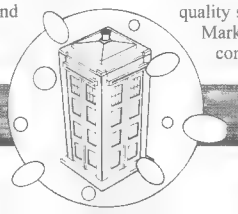
Once a raw edit of the two-part special was ready, a copy was passed to the independent sound and dubbing facility VideoSonics so that all the sound elements could be blended and polished. Two dubbing editors, Glenn Calder and Philip Meehan, spruced up the soundtrack, using pre-recordings of Jonathan Pryce's Master laugh to augment and add comic value to several sequences. Library disks were accessed for naturalistic sounds like stone blocks grating together, doors creaking open and objects falling into water (?), and they made great use of reverberation to make sounds inside Castle Tersurus seem more spatial and echoed. But they had no access to the archive of genuine **Doctor Who** sound effects created originally by the BBC Radiophonic Workshop. Enter Mark Ayres.

Ayres was contacted and asked for his support on Tuesday 2 March 1999. He duly met with Henderson the next day and was told everything would need to be ready for the main dubbing session that Saturday, from which a stereo master would be struck on Sunday. At best he had three 24-hour days.

So tight a deadline ruled out composing new tracks. Henderson liked Ayres idea of reusing soundtracks from previous serials, but his first notion, to use the electronic plus orchestral arrangements common to Jon Pertwee and Tom Baker's time, was unfeasible. True they would yield the big screen, 'filmic', quality the Director wanted, but there were practical problems. Their primary composer, Dudley Simpson, lived in Australia. Many of the source master tapes no longer existed, and obtaining clearances from session musicians used in Simpson's scores would chew up too much time.

The alternative was to go with Radiophonic Workshop cues composed from 1980 onwards. Since these compositions were by BBC employees, the Corporation owned all rights to them. Secondly, as most of these compositions were churned out solo by their creators on synthesisers, no contributions from session musicians required clearing. And thirdly, many of these tracks were out on commercial CDs courtesy of Silva Screen, so acquiring high quality source masters was not an issue.

Mark Ayres also volunteered to donate tracks he had composed and realised from the Sylvester McCoy era.



Offline edit VHS copies of the roughly assembled episodes were biked to Ayres' home as soon as they were available. Painstakingly Ayres picked through his CD library of tracks by Peter Howell, Roger Limb, Paddy Kingsland and Malcolm Clarke, selecting cues that matched the mood or the high points he wanted to underscore. Tracks from THE CAVES OF ANDROZANI, RESURRECTION OF THE DALEKS, MEGLOS, FOUR TO DOOMSDAY, LOGOPOLIS, WARRIORS OF THE DEEP and THE SEA DEVILS among others, were plundered and segued onto DAT tape to give the special a musical undercurrent throughout.

Also from the Workshop's archives, to which he had access, Ayres supplied specialist sound effects such as the TARDIS materialisation and interior hum noises, the sonic screwdriver, Brian Hodgson's Dalek 'heartbeat' sound and ray blasts from Dalek guns. He was able to add some compositions of his own from THE GREATEST SHOW IN THE GALAXY, **30 Years in the TARDIS**, *Shakedown* and an unfinished pilot for a Dalek TV special Ayres had worked on with Kevin Davies back in the Eighties.

Two new sound effects were created for THE CURSE OF FATAL DEATH – the Zectonic Beam Machine, which was a modified version of a sound used in *Shakedown*, and an electronic swirl for the Doctor's regenerations that was adapted from a segment of the TARDIS dematerialisation sound. This was, Ayres insisted, a homage to Hartnell's regeneration in THE TENTH PLANET, where the TARDIS was literally instrumental to the process.

53 separate cues and effects had been assembled by the time Mark Ayres delivered his master recordings to VideoSonics on the morning of Sunday 7 March. Functioning with very little sleep he had even found time to adapt part of the Jon Pertwee theme music to go with the truncated opening and closing title sequences.

Cuts

Both episodes, once fully edited, very slightly overran their ten minute limits. Part one was the worst offender – needing to lose nearly fifteen seconds. Determined not to reduce the action, Henderson chopped a third verbal exchange between the two Time Lords after the Master realises he has still not been able to switch off the link between his TARDIS and the Doctor's.

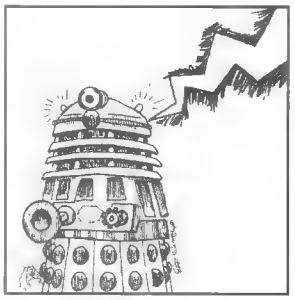
MASTER: But what you cannot know is that my evil trap will be working the very moment you step from your TARDIS into my evil death trap, and destroy it.

DOCTOR: And now you see I have mailed the plans and the simple master off-switch in red ink.

The smaller cut to part two was just after the handsome Doctor has apparently died and Emma is left wondering if it will ever be safe to be scared again. Looking over to the phone box she adds,

EMMA: Who are we going to call now.

Transmission



Nominally THE CURSE OF FATAL DEATH was complete by Monday 8 March, just four days ahead of its transmission night. At the last minute, however, BBC planners for Comic Relief night decided they wanted a four part story, not a two part. With no time to go back and perform smooth surgery on the master recordings the episodes were virtually chopped in half. Episode one now ended with the Master introducing the Daleks. The new part three concluded with the death of Atkinson's Doctor.

To keep the special faithful to the spirit of the series Henderson had included a reprise of key sequences from the first episode at the start of part

two. Hastily, new reprise montages were assembled for the revised episode two and the new part four. Including these reprises and additional title sequences the whole production now ran to just over 22 minutes.

Doctor Who Magazine trailed the special for two issues without giving the game away about its line-up of celebrity cameos. A Press Call announcing the key events of Red Nose Day was held on Monday 1 March after which news of Rowan Atkinson's identity as the latest TV **Doctor Who** appeared in most of the national daily papers.

Radio Times for the week commencing Saturday 6 March published a full-page colour picture of Atkinson as the Doctor, claiming his identity as the new Doctor was the result of a cunning plan… Viewers were reassured that no filming had been done in a quarry and that none of the sets would fall down.

Not to be outdone the *News of the World* for Sunday 7 March offered readers the opportunity to win Atkinson's autographed jacket by calling a premium rate phone number and correctly identifying the name of the Doctor's time machine. Proceeds from the calls went to Comic Relief. So did money raised by Mirror-Group who published *The Mirror Official Comic Relief Nosepaper* on 12 March, which featured an article about the **Doctor Who** special.

The first episode was aired on BBC1 shortly after eight o'clock on Red Nose Day, Friday 12 March 1999. By way of an introduction presenters Johnny Vaughan and Zoe Ball attempted to lead their studio audience in an acappella rendition of the theme music which truly plumbed new depths. Episode two was aired just before the Nine O'clock News and was introduced by Dawn French and Jennifer Saunders, who also did the honours before episodes three and four which straddled a special episode of **Hetty Wainthrop Investigates**.

The phone number for pledging money to Comic Relief – **0345 460 460** – was prominently visible on screen throughout all four episodes, and after part four ended, the special promo, featuring Rowan Atkinson as the Doctor, appealing for donations, was aired.

1999's Red Nose Appeal was a big success. The evening itself netted audited donations to the BBC of £17,184,937 with total funds accumulated over the following months bringing a grand total in nearer to £30 million.

Fund raising continued when BBC Worldwide released THE CURSE OF FATAL DEATH as a sell-through video title a couple of months later. Priced at £12.99 it was promised that at least £2 from every sale would go directly into Comic Relief's coffers. Purchasers of the tape were also eligible to take part in a competition to win costumes, scripts and autographed prints from the production, provided their entries, which were valid until January 2000, were accompanied by a donation.

For its video release THE CURSE OF FATAL DEATH was restored to its two episode original format. There had been time too to record a special title sequence for each episode. Designers Max Horton and Amanda Libotte at Moving Picture Company reshot the special Red Nose model police box, and mixed footage of it with a faded image of Atkinson as the Doctor, plus a time corridor that looked like the interior walls of the TARDIS until, on closer inspection, the roundels were revealed as red noses.

To bulk the tape out to 62 minutes the BBC also included a Lenny Henry **Doctor Who** sketch from 3 October 1985, a Victoria Wood **Doctor Who** skit, shown 18 December 1987, and an untransmitted, and rather unfunny, French and Saunders **Doctor Who** spoof that had been recorded on the 'Trial of a Time Lord' courtroom set in 1986.

Another highlight of the tape was Lion Television's behind-the-scenes documentary on the making of THE CURSE OF FATAL DEATH. Purportedly the documentary was a sequential diary of the three production days at Pinewood, but the footage was actually more randomly edited than voice-over presenter Harry Enfield would have viewers believe. Notably Rowan Atkinson was the only cast and crew member who did not give an enthusiastic interview to the Lion cameras.

Trivia

THE CURSE OF FATAL DEATH was not Julia Sawalha's first brush with **Doctor Who**. Back in 1987 she was asked by her agent if she wanted to audition for the companion role, succeeding Bonnie Langford who had announced she was bowing out. Sawalha declined and the rest became Sophie Aldred's history.

Comic Relief continues to accept donations towards the relief of suffering in Africa. Credit or debit cards donations can be made via the Comic Relief website – www.comicrelief.org.uk. Comic Relief 2003 will be held on March 14 2003, and while the ninth Doctor is not expected to make a reappearance, a number of Who alumni are contributing to the show...

Continuity

You must be kidding, right?

The Curse of Fatal Death

Cast

The Doctor (No.9)	Rowan Atkinson
The Master	Jonathan Pryce
Emma	Julia Sawalha
'Lick the Mirror Handsome' Doctor (No 10)	Richard E Grant
'Shy' Doctor (Number 11)	Jim Broadbent
'Handsome' Doctor (No 12)	Hugh Grant
'Female' Doctor (No 13)	Joanna Lumley

Other roles:

Dalek Voices	Roy Skelton
	Dave Chapman
Stunts	Gabe Cronnelly

Thanks to:

Pinewood Studios
Comac Lighting
Positive Film & Television
Arri Modin
The Mill
Willie's Wheels
Video Sonics
The Spot Company
Michael Samuelson Lighting
The Location Café
Ashley Neal Fuller.
Stephen Cranford
Dick Clarke
Chris Kirk
Gary Gillatt
David Saunders
Andrew Beech

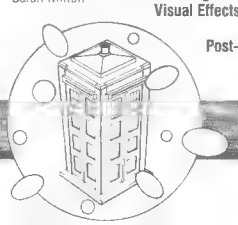
Crew

Daleks created by	Terry Nation
Artist Booker	Samantha Taylor
Production Runner	Charlotte Browne
Camera Assistants	Stuart Clayton
	David Hedges
Camera Trainee	Sarah Welsh
Stage Manager	Mark Palmer
Second Assistant Director	Shawn Ricketts
Wardrobe Supervisor	Clare Grant
Make-up Artists	Julie Dartnall
	Mandy Gold
	Sarah Milton
Art Director	Andrew Mortimer
Production Buyer	Steve Smith
	Gary Watson
Props Master	Paul Emerson
Standby Props	Phil John
Standby Carpenter	Colin McCarthy
Lighting Gaffer	Paul Barlow
Electricians	Dick Crane
	Michael Plumley
Camera Operators	Martin Foley
	Jamie Harcourt
Vision Engineer	Simon Lyon
Key Grip	Ray Hall
Grip	Darren Quinn
Crane Operator	Dave Foster
Boom Operators	June Prinz
	Clive Osbourne
Production Assistant	Debbie Somerville
First Assistant Director	Tim Lewis
Continuity	Lorraine Anderson
Make-up Designer	Jan Sewell
Costume Designer	Rebecca Hale
Visual Effects	Andy McVean
	Mike Tucker
Post-production Effects	Liz Browne
	Dave Houghton
	Ben Turner
Production Designer	Simon Kimmel
Sound Recordist	John M dley
Offline Editor	Nick Arthurs
Dubbing Editors	Glenn Calder
	Philip Mechan
Music Consultant	Mark Ayres
Director of Photography	Chris Howard
Production Manager	Alison MacPhail
Executive Producer	Richard Curtis
Producer	Sue Vertue
Director	John Henderson
Comic Relief	1999

Recording:
Pinewood Studios
22nd — 24th February 1999

Transmission
12th March 1999

Part One	**5'55" mins**
Part Two	**4'55" mins**
Part Three	**4'53" mins**
Part Four	**7'08" mins**



After much dithering and one spectacular false start, the BBC finally decided it would mark Doctor Who's 30th anniversary in style. The flagship was Kevin Davies' *30 Years in the TARDIS* documentary, but surrounding it was a flotilla of smaller celebratory vessels – some of them taking a less-than-reverent attitude towards the series...

Parodying the Documents

AT ONE POINT DURING LATE SUMMER 1993 the future looked bleak indeed for any sort of commemoration of **Doctor Who**'s 30 years on air. So loud and widely publicised had been Press announcements and publicity for *The Dark Dimension* **Doctor Who** TV special, that when it was cancelled less than a fortnight later, even experienced Media Relations officers at the BBC wondered about the series' future. Would any future Press calls about **Doctor Who** be believed, let alone prove attractive to journalists and reporters.

Finally it was Alan Yentob, BBC1's flamboyant Controller, who decided in September that the TV Time Lord should be celebrated with some form of programming in November. The first project in that direction to get off the ground had been DIMENSIONS IN TIME, initially a small-scale project that had been commissioned around May-time. It was described in official publicity nearer the date as a '**Doctor Who** pantomime', that would form an integral part of 1993's Children in Need telethon night on Friday 26 November. But Yentob wanted more, and charged John Whiston and John Bush with coming up with a week's worth of programming to fill slots on BBC1 around the anniversary period.

The two Johns looked after a sub-section of the BBC's Music and Arts Department, termed **The Late Show**, that commissioned themed nights and other forms of linked programming, usually for BBC2's more specialised audiences. Whiston was Executive Producer of the Archive Programming Unit, while Bush was his principal commissioning Producer.

Their idea for one week's worth of celebration quickly expanded into six weeks as the scale of other anniversary events became apparent. Apart from DIMENSIONS IN TIME Marvel Comics had announced a 30th anniversary special, UK Gold was planning a phone-in special for viewers to vote for reruns of their choice, and even Radio Times was hinting at a **Doctor Who** cover, the first since THE FIVE DOCTORS issue ten years earlier.

Whiston and Bush already had an arsenal of ideas up their sleeves thanks to Kevin Davies, who had been badgering them with treatments for potential programming since July. Their first concept was therefore a **Doctor Who** themed night over the 1993 anniversary weekend, with Kevin Davies' 30 YEARS IN THE TARDIS documentary as its centrepiece, flanked by six mini-documentaries, also proposed by Davies under a generic heading 'The Unsung Heroes of **Doctor Who**', which would "...celebrate various aspects of the series". There would also be some repeated episodes. This was dropped as soon as it was realised that the Children in Need themed night was occupying that slot. Rather than drop the whole notion, Whiston and Bush elected to spread their themed event over six weeks, provided they could requisition sufficient consecutive slots for rerunning a popular **Doctor Who** serial.

They were granted their six half-hour periods, not on Saturdays as they ideally wanted, but on Fridays, and in prime-time on BBC1. Ironically the only Friday evening they could not have was 26 November as that was Children in Need night. Another daunting negative was the mooted start-time of 7:30 pm, which meant a direct clash with **Doctor Who**'s old nemesis, **Coronation Street** on ITV.

Half-hour slots ensured their six mini-documentaries, termed vignettes, could go ahead as well. There had been discussions about peppering these six five-minute specials variously around BBC1 schedules during anniversary week before a decision was made to front each of the six repeated episodes with a vignette.

THE SEEDS OF DOOM and THE TALONS OF WENG-CHIANG were **The Late Show**'s first choices for repeats until someone remembered that 1993 was also the 30th anniversary of the Daleks' first appearance. Daleks in **Doctor Who** tended to equal rating boosts and so the rerun plus vignettes season gained its title, ***Doctor Who** and the Daleks*, in a bid to lure yet more viewers away from 'The Street'.

Unfortunately the only all-colour six-part **Doctor Who** serial, GENESIS OF THE DALEKS, had been repeated earlier in the year. Given their mid-season break for **Children in Need**, Whiston and Bush briefly considered DESTINY OF THE DALEKS paired with THE SONTARAN EXPERIMENT, before finally settling on PLANET OF THE DALEKS.

Terry Nation's six-part Spiridon adventure offered several pluses. It had never been repeated since its first transmission in 1973. Secondly it was not out on video, and thirdly it was not in the package sold to UK Gold. The problem was episode three, which only survived in the BBC archive as a black-and-white film print. But even that ostensibly daunting factor became a bonus once the team agreed to show the vignette about **Doctor Who**'s missing episodes on the same night.

Soon after PLANET OF THE DALEKS was announced as the anniversary repeat, **The Late Show** was contacted by Richard Molesworth, Paul Venezis and Steve Roberts, offering their services in ensuring the best quality transmission print was prepared for the rerun. Based at BBC Pebble Mill Studios in Birmingham, 'The Restoration Team' (as they were known after their work colourising THE DAEMONS in 1992) was already known to Whiston and Bush for their work on 30 YEARS IN THE TARDIS. They convinced the Producers that, rather than use existing 1" library prints of the story, they could, for a few pounds more, have wholly remastered and cleaned up D3 digital prints, taken from the BBC's original 2" tapes. The finished product would be technically superior to any previously repeated **Doctor Who**, with fully optimised contrasts, hues and tones, factors particularly important to the black-and-white part three.

Fronted by an eight-second '**Doctor Who** and the Daleks' title sequence, which appropriately incorporated a truncated version of Ron Grainer's theme music arranged by Mark Ayres, PLANET OF THE DALEKS commenced its repeat run on Friday 5 November. It was broadcast on consecutive Friday evenings in the BBC1 7:30 slot temporarily vacated by **Tomorrow's World**. There was a one-week break after episode three for **Children in Need**, which meant episode six was shown on 17 December. BBC Scotland chose not to make this repeat prime-time programming. Instead episodes were shown at 5:30 pm on BBC2, in place of **Top Gear** and before reruns of **Captain Scarlet and the Mysterons**. BBC Northern Ireland was even less supportive, choosing a start time of 10:35 pm on BBC1, while the rest of the network was broadcasting a movie.

Ratings were only moderate, given the opposition from **Coronation Street**. Episode one netted 3.65 million viewers while part two showed a rise to 4.14m. Crucially the black and white episode kept within the average at 3.95m, with subsequent episodes pulling in 3.41m, 3.49m and 3.61m respectively. These figures were only slightly below what **Tomorrow's World** was regularly pulling in, and they convinced BBC programme planners that further **Doctor Who** reruns were worthy of scheduling on BBC2 in the new year. Duly THE GREEN DEATH and PYRAMIDS OF MARS were lined up for ten weekends in the Sunday midday slot, commencing 2 January 1994 when **Doctor Who** took over from repeats of **Stingray**.

Bigger Inside Than Out

AT FIRST THE LATE SHOW TEAM indicated they would be happy for Kevin Davies to undertake directing all six vignettes, due to his extensive knowledge of **Doctor Who**. But with a window of just eight weeks to get 30 YEARS IN THE TARDIS ready the former **Hitch Hiker's Guide to the Galaxy** animator was realistic enough to say no to all bar one of these assignments.

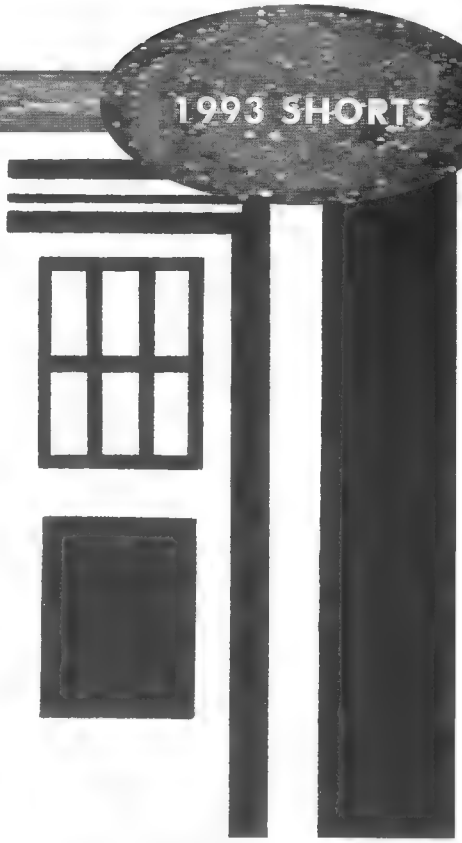
Davies was able to add one name into the frame to supplement the roster of other Directors used in the past by **The Late Show**. Ralph Montagu, son of Lord Montagu of Beaulieu, was also a member of that fledgling group known as The Restoration Team. Although not a drama Director, Montagu was a talented Editor and graphics designer, a skilled film and video technician with a sound knowledge of BBC resources, and a passionate fan of **Doctor Who**. Whitson and Bush's brief for the vignettes was to cover all the key aspects of **Doctor Who**. Ralph Montagu delivered two treatments that were accepted, both of which would essentially use clips and rostrum photography to illustrate their subject matter. One was a 'faux' biography of the Doctor's arch-enemy, the Master, but the other, and the one Montagu was most enthusiastic about, was a history of the Doctor's time machine. Not the TARDIS as such, but its exterior representation - a police box. Much of the history of the police box Montagu had already researched for his own interest. The key to making this documentary work was finding sufficient photographs and film clips other than those available in **Doctor Who**'s archives.

The hunts for images took Montagu to the offices of the Swansea, Devon and Cornwall police forces, to the archives of the Police Journal and the Luton Museum, as well as a trawl through the back catalogues of the telecommunications company, Ericsson.

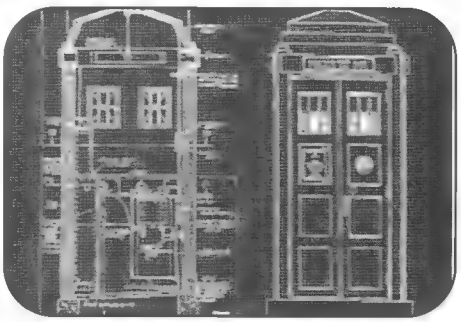
Tracing film clips was equally hard work. Strangely Montagu was unable to enlist much help from the Metropolitan Police - not because they didn't want to assist, simply that they had never indexed their library of old training films to such levels of detail as knowing which ones contained images of police boxes. Fortunately newsreel specialists such as Reuters and Movietone had greater experience and were able to furnish clips from **Wireless War**, **Over My Shoulder** and **Link-up**. Further footage was provided from **Our Police**, courtesy of the Scottish Film Archive, showing TARDIS-style police boxes in Glasgow, and the Imperial War Museum whose film **War and Order** yielded two clips of police boxes being used during the Blitz.

ITN and Tyne & Tees TV yielded two news stories from the Sixties, but it was a BBC documentary from 1970, **The Jolly Copper**, about the modernisation and changing image of the police force, that produced the footage of redundant police boxes being smashed up by council workmen.

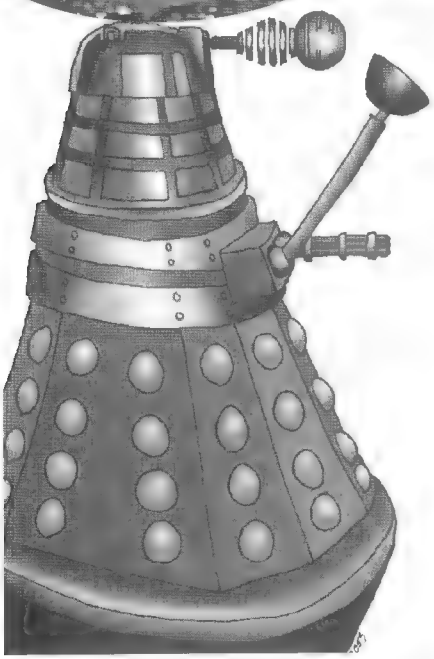
There were, of course, excerpts from **Doctor Who** – PYRAMIDS OF MARS/1, THE INVASION/8, THE GREEN DEATH/1 and THE WAR MACHINES/1 – but ironically the single most appropriate **Doctor Who** clip was 23 seconds from the 1965 movie ***Doctor Who and the Daleks***, which Lumiere Pictures provided. By way of a title sequence Ralph Montagu was delighted to find that titles recorded in 1977, of the police box in space, for the **Doctor Who** documentary **Whose Doctor Who** could be repurposed for his production. The voice-over came courtesy of Colin Baker.



November 5th 1993
19.30pm, 4'17" mins
19.29.26-19.33.53
1/LMA B075A
LDS Y241Y/71
Audience: 3.6 million



Antique Doctor Who Show



2

November 12th '93
19.30pm, 4'44" mins
19.29.37-19.34.21
1/LMA B076T
LDS Y242S/71
Audience: 4 million

WHILE THEY WERE STILL IN THE formative stage of the project, John Whiston and John Bush noted down some ideas of their own. Bush favoured pieces on the stunt team (HAVOC), the Cybermen (a pseudo-fashion feature) and merchandising. Whiston leaned towards a 'Where are they now' feature on the companions, the hunt for missing episodes, couples who had met through their love of the series, and something on merchandising. So it was pretty obvious that a special about **Doctor Who** collectibles was a dead certainty.

Whiston appointed one of **The Late Show**s fellow Producers, Alexis Giradet, to direct this vignette. Giradet's immediate thought was to concentrate on the value of **Doctor Who** collectibles today, and that in turn sparked the notion of spoofing **The Antiques Road Show**.

Developing the idea further Giradet remembered two pieces of television that would be suitable as templates for such a venture. The first was a Christmas edition of **The Antiques Road Show** that had solely focused on toys and cult s/f memorabilia. The second was a short black and white film from 1965, made by the BBC's Television Film Unit, which had been set in the old Hamley's toyshop. The theme of this film was toys coming to life after the store had closed and, has luck would have it, among those toys was a whole squad of Louis Marx 'tricky-action' Daleks.

Leaning on Kevin Davies and Andrew Pixley for advice, Giradet was put in touch with animator Tony Clark about producing an updated version of this film, but featuring a whole raft of **Doctor Who** toys coming to life. A budget to pay for one day of 16mm animation filming at Film Fair's studios in Acton was approved, and contact was made with Dapol – a toy company that not only produced **Doctor Who** action figures, but also a re-release of the Marx Dalek – about supplying props for the special title sequence.

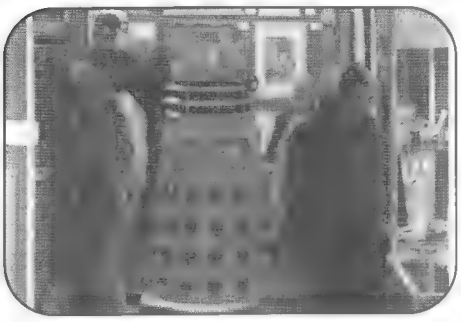
For the live action mock-up Giradet's first thoughts were to shoot in one of the English villages were **Doctor Who** had been filmed, somewhere like Aldbourne. But when that became cost prohibitive he settled instead for making arrangements with the organisers of a regular antiques fair in Kensington Town Hall to take over part of their venue. Realising he needed a set the Director booked Phil Robinson to construct various items of signage and some basic background flats.

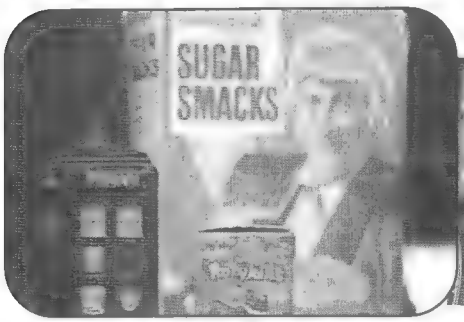
Giradet recruited merchandise collector and author David J. Howe as his **Doctor Who** subject matter expert, and pulled in **The Antiques Roadshow**'s own toy specialist Justin Pressland as presenter. But he still needed a crowd of **Doctor Who** collectible owners…

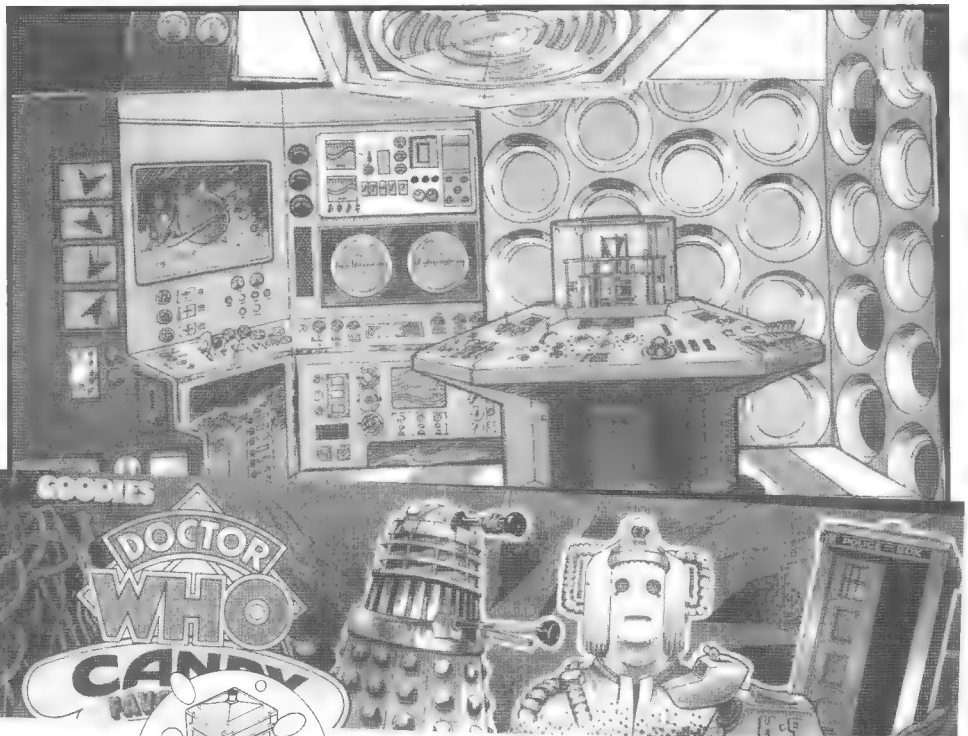
Most of these enthusiasts were drawn from regulars at The Fitzroy Tavern's monthly **Doctor Who** gathering, who were handed invitations to turn up at Hornton Street, Kensington on Saturday 6 November with whatever props, costumes, toys, etc they cared to have valued.

There were a few pre-arranged segments as well. Chris Thompson, who was a Props Handler on **30 Years in the TARDIS**, had been an assistant to Raymond Cusick on the 1965 serial THE RESCUE, and still owned a first draft of that script, where Vicki's name had been Tanni. David Howe had learned of this during the shooting of **30 Years…** and reckoned it would make an interesting discussion point in the collectibles vignette.

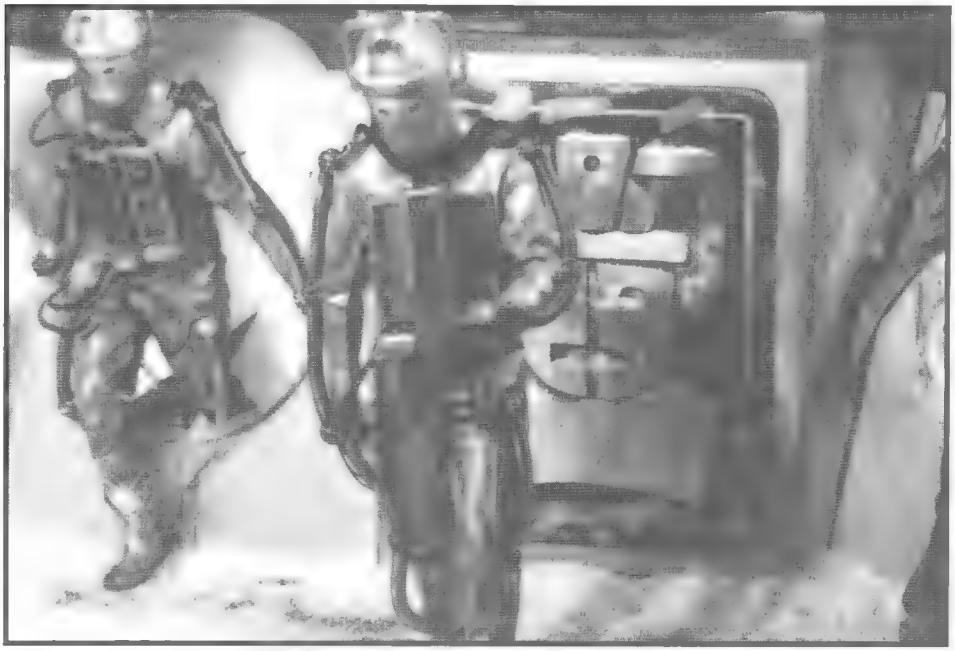
That same day, Tony Clark filmed his title sequence elements using a motion control camera and a model stage built up from **Wombles** bed spreads and backgrounds from a children's puppet series Film Fair had worked on. Shooting sometimes just one frame at a time Clark compiled a series of shots of toys, supposedly chasing the Doctor, that Editor Renee Edwards distilled into a 45" montage. It was timed to an arrangement of the **Doctor Who** theme produced by Mark Ayres in the style of **The Antiques Road Show**.







Missing in Action



3

November 19th '93
19.30pm, 6'29"
mins
19.29.38-19.36.09
1/LMA B077N
LDS Y243L/71
Audience: 3.9 million

WHEN IT CAME TO A PIECE ABOUT Doctor Who episodes missing from the vaults, there was only one name in the frame: the man who had been present right from the start of the search, record producer Ian Levine.

John Whiston entrusted this segment to another of his cadre of Directors, Joanna Bailey. She visited Levine at his North London home during October, where she got to see many gems from his own collection and heard a first-hand account of the triumphs and tragedies that had occurred since the start of his self-imposed mission in 1976.

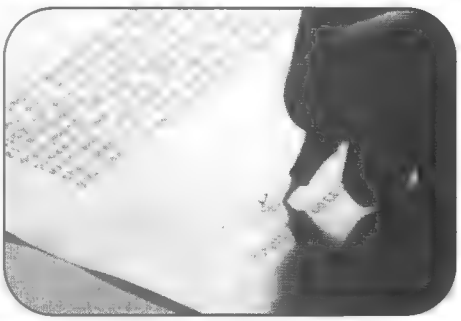
Fascinated, Bailey realised the entire structure of her vignette existed within the framework of Levine's own meticulously kept records and memories, and that so much of his account read like a 'film noir' detective story. Like the quest for the Dead Sea Scrolls there were clues that might uncover hidden treasures, painstaking archivists dedicated to preserving these unique moments in history, villains who had destroyed records along the way, and hoaxes perpetrated by the malign and the greedy. With over seventeen years of incidents to choose from Joanna Bailey selected just three. Levine's first visit to the BBC Enterprises film library in the late Seventies – when serial B, THE DALEKS was narrowly saved from destruction, his marathon phone-around in 1984 to every TV station world-wide that had ever purchased **Doctor Who** – from which THE WAR MACHINES was retrieved, and 1993's hoax where many had been convinced part four of THE TENTH PLANET had been traced.

Her research took Bailey to the BBC's main programme archive at Windmill Road in West London, where resident archivist Adam Lee corroborated Levine's version of events. Bailey was also keen to meet and arrange an interview with Pamela Nash, the BBC official widely held responsible for the 'loss' of the missing episodes, as it was under her tenure that the 110 episodes registered as missing in 1993 were 'de-accessed, de-accessioned and destroyed'. Her request for an interview was declined.

She was more fortunate in tracking down the BBC employee who, under a pseudonym of Roger K Barrett, had managed to fool Lee, Levine and the entire **Doctor Who** Press into thinking he possessed the missing episode of William Hartnell's final story. Agreeing that his face would not be visible, Anthony Goodman took part in an on-camera interview where he admitted attempting the scam, knowing that lost **Doctor Who** episodes were potentially worth big money.

Maximising her camera crew days on 10 and 11 November, Joanna Bailey interviewed Ian Levine, Adam Lee and **Doctor Who** fan Philip Lee (no relation). Two extras, Ben Mansworth and Paula Cowin, were hired to represent a Thirties-style **Doctor Who** episode detective and the elusive Pamela Nash for some drama-doc sequences deliberately treated into monochrome. Some close-up shots of film slowly burning was commissioned for a title sequence.

Nicholas Courtney was hired to add voice-over narration to the edited piece, which included programme clips, most of which were Hartnell and Troughton episodes that had been recovered since 1977. Music for this vignette was largely drawn from cleared library tracks held at Chappels, though eighteen seconds were used from Peter Howell's score for THE FIVE DOCTORS.



I Was That Monster

4

December 3rd '93
19.30pm, 5'22" mins
19.29.29-19.34.51
1/LMA B078H
LDS Y244F/71
Audience: 3.3 million

FOURTH AMONG THE VIGNETTES WAS the almost inevitable retrospective on **Doctor Who**'s monsters a reasonably safe topic that Whiston and Bush delegated to the youngest and newest of their **Late Show** stalwart Directors, Mackenzie Newnham. The original proposal for the piece – discussed with Andrew Pixley on 24 October while **30 Years...** footage was being taped at St. Paul's Cathedral – was to do a five-minute programme on the Cybermen. In early November, this blossomed into a piece about monsters in general when she found the Cyberman theme too restricting.

Not a **Doctor Who** fan herself, Newnham came up with an angle of exploring what actors had to do over and above their RADA training as theatrical performers in order to be a **Doctor Who** monster. In other words, how do you go about convincing an audience that you are a Dalek, a Cyberman or an insect husk. Expanding this idea into a five-minute schedule Newnham decided, where possible, to reunite actors who had played monsters with the costumes that had made them infamous and capture their reactions and recollections as a series of 'vox pop' interviews.

With help from the project's subject matter experts a number of key players were contacted and arrangements made to conduct interviews on camera. Notable names in the frame included John Scott Martin, Pat Gorman, Stuart Fell, John Woodnutt and even Alexei Sayle. In the case of Sayle he had not played a monster as such, but because he had appeared with Daleks, the Director was confident he would be able to talk knowledgeably about the machines, and add a certain 'street cred' with an audience of teenagers and twenty-somethings.

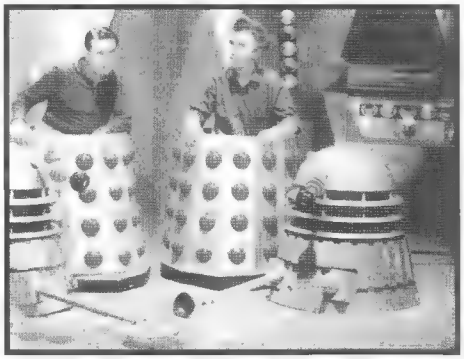
Interviews were conducted during October but with only partial success. Some, like John Scott Martin's, worked well. Martin, armed with rafts of memories, was able to demonstrate, quite visually, all the skills needed to operate a Dalek. But others, like John Woodnutt's piece, were a total disaster. Wheeled out to a location, dressed dapperly in country casuals, Woodnutt was astonished when Mackenzie Newnham suddenly produced a replica Draconian mask, asking him to pull it over his head and act like the Draconian Emperor. To his credit Woodnutt delivered a few lines rich in sibilance and extended syllables, but on viewing a rough edit of the show the Director herself felt the end result was amateurish and unfocussed. Woodnutt's interview, plus a similar with Steve Wickham as one of Mestor's Gastropods, were pulled from the programme.

Anxious to replace these excised 'vox pops', yet with no time left to organise new interviewees, Newnham invited Kevin Davies to review a rough-cut of the documentary and to suggest any unused material from **30 Years...** that might plug these gaps. Davies managed to find an appropriate piece, featuring Sylvester McCoy, shot at London's *Laser Quest* game studio, that also featured a Husk from GHOST LIGHT being operated by designer Mike Tucker.

For the rest Bush and Whiston relied on Editors Steve Bonnett and Keith Haynes to come up with suitably entertaining clips plus a fast-moving – and extended – title sequence to offset the show's deficiencies. Over two dozen excerpts from the archives were trawled and examined to locate moments of illustrative significance.

No on-screen credits were created for the vignettes, but some post-production documentation lists both Mackenzie Newnham and Kevin Davies as Directors of the piece.

No new music was commissioned for this mini-documentary, neither was there any perceived need for a voice-over, but a series of edited cues from old **Doctor Who** episodes was played over the initial tranche of extracts, some of which were just one second in duration.



Crimefile The Master

ANOTHER CONCEPT CLOSE TO THE hearts of the Producers was a feature on **Doctor Who**'s resident villain, the Master, and to this end Ralph Montagu was nominated to assemble a clips-based montage by way of a mock biography of the character.

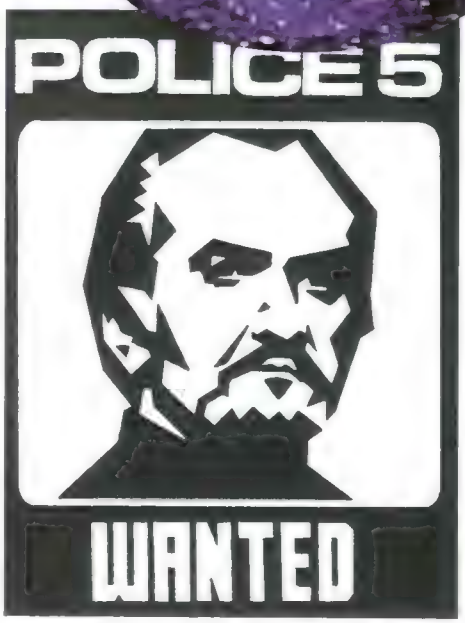
Using his knowledge of the series and his skills as a graphics designer Montagu pulled together a comprehensive overview of the Master from his first appearance in the Jon Pertwee era to his final confrontation with Anthony Ainley's incarnation at the end of SURVIVAL. To further bulk out the programme Montagu suggested smaller sub-chapters based on the Master's known characteristics; his charm, his ability to hypnotise, even his talent for swaying the gullible into helping him… Just as he had done with his police box piece, Montagu created some distinctive graphic treatments for these sub-chapters, based on etched images of the Master face with patterns overlaid on top.

Complications arose when the list of clips was submitted for clearance – the process wherein the BBC secures permission from those key artists involved for the use of their likeness, for which a small repeat fee is usually negotiated. Neither Montagu nor **The Late Show**s Producers had knowledge of the rancour between Anthony Ainley and former Producer John Nathan-Turner that had erupted over supposed withholding of payments due to the actor, and Ainley's consequent downer on all things **Doctor Who**.

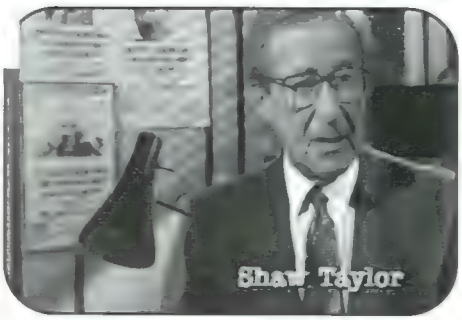
Acting on his client's behalf Ainley's agent started demanding high sums of money for any use of the character in the finished programme. **The Late Show** people accepted they could not avoid using Ainley in a retrospective, but with an eye on their overall budget they limited his clips to just three, representing approximately 35 seconds of air-time.

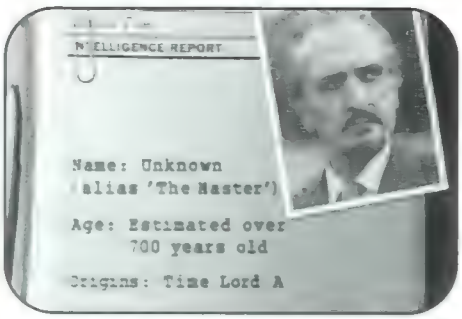
Extracts from all of Roger Delgado's serials were located save for THE MIND OF EVIL and COLONY IN SPACE. Ainley's appearances were confined to just THE FIVE DOCTORS, PLANET OF FIRE and a lengthy piece from SURVIVAL. There was even a brief glimpse of the decayed Master, as played by Peter Pratt in episode two of THE DEADLY ASSASSIN. Due to time constraints the quality of these clips tended to be somewhat variable as there was no opportunity to involve The Restoration Team in polishing up the recordings. Nevertheless there was one gem for eagle-eyed viewers; 15 seconds of unedited, raw 2" studio footage from THE CLAWS OF AXOS – a clip that effectively had never previously been shown on air.

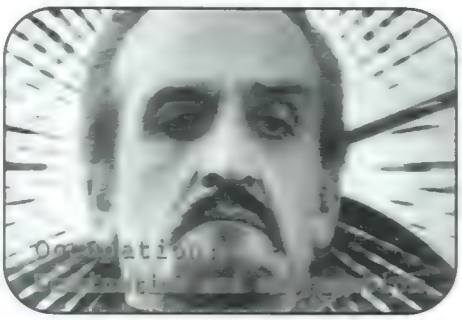
Montagu's first cut of the vignette was completed more or less as Caroline Wright was joining **The Late Show** to replace John Bush who was moving on to pastures new. Wright reviewed the production but decided it needed a more inventive slant. Her vision was a tongue-in-cheek spoof of Shaw Taylor's **Police Five**. This was a precursor of **Crimewatch** where the general public were shown reconstructions of crimes, Indentikit descriptions of the villains, and asked to get in touch with Scotland Yard if they could provide any information. Shaw Taylor, the presenter of the ITV show, was contracted at short notice and a one-day shoot was booked for 8 December, with Caroline Wright in the Director's chair.



5
December 10th 1993
19.30pm, 5'55" mins
19.30.06-19.36.01
1/LMA B079B
LDS Y245A/71
Audience: 3.3 million



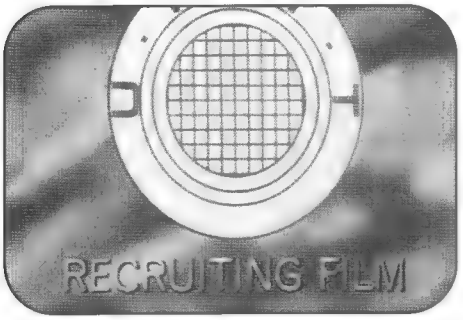


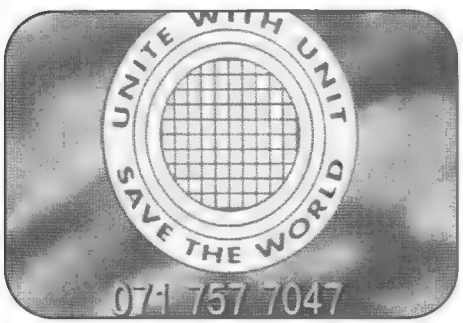


U.N.I.T. Recruiting Film 17 December 1993

6

December 17th 1993
19.30pm, 5'06" mins
19.30.11-19.35.17
1/LMA B080W
LDS Y246T/71
Audience: 3.5 million





THE LAST OF THE VIGNETTES WAS assigned to Kevin Davies and was, like **Bigger Inside Than Out**, a rarity in that it featured no specially shot footage whatsoever. This was purely logistical. Davies had agonised about taking on one of the vignettes to begin with, due to the intensifying pressures he knew he would be under the nearer **30 Years in the TARDIS** got to its transmission date. The only way he felt confident about tackling one of these min-documentaries was if he did not have to organise and shoot any camera inserts.

This was unfortunate as Davies' first idea would have relied on just such a requirement. Loosely imagined as **Through the TARDIS Keyhole** he would have tried to book Lloyd Grossman for a spoof of his popular **Through the Keyhole** ITV show. This was the programme where Grossman explored houses and properties of the rich and famous, picking up clues to help the audience at home guess the identity of its celebrity owner. The vision Davies had was to Chromakey Grossman and then matte him into existing **Doctor Who** footage, so that the drawling presenter would be seen, for example, strolling in though the TARDIS doors and discussing interior decor, while the Doctor and his companions were carrying on the plot in the audible background.

Sadly this would have chewed up valuable resource time, so Davies limited himself to planning a couple of voice-overs and a few days of editing.

His pitch to **The Late Show** presenters was a parody of the popular and remembered recruitment ads that had the punchline, "It's a man's life in the Territorial Army". Here, intended humour would stem from using clips that, instead of showing soldiers flying around in helicopters, or roaring through forests in tanks, would feature hapless extras being zapped by killer Autons, Daleks, Gell Guards, even enemies that fired bullets or, worse, making batches of UNIT cocoa.

While still in the throes of assembling **30 Years in the TARDIS**, Davies began pulling together clips from nearly 20 UNIT-focussed serials. A couple of goodies were thrown into the mix as well. Thanks to a fan in America a few minutes of the final episode of THE MIND OF EVIL existed in colour. A copy of this footage had been brought into the UK and was in private hands, but that fact was not very well known. Employing his negotiation skills the Director was able to use 19 seconds from this print.

Another eight second clip had Tom Baker's Doctor, dressed in his very first costume, slumped in a cinema seat glumly bemoaning having received a communication from the Brigadier. That clip hailed from an edition of **Disney Time**, broadcast on the August 1975 Bank Holiday, where Baker had been filmed in a seaside cinema at Blackpool.

No documentary about UNIT would have been complete without a voice-over from Nicholas Courtney, but for this vignette Courtney shared the limelight with **Press Gang** star Dexter Fletcher who provided the mock-Cockney "chirpy, cheeky chappie" narration that directly parodied the Territorial Army advertisement.

The segment concluded with a graphic of the circular UNIT emblem flanked by the strapline "Unite with UNIT and save the world". In the centre was a phone number – 071 757 7047 – that viewers were invited to ring if they felt inspired enough to consider joining up. On the night the UNIT Recruiting Film was broadcast, over 2,000 calls were logged to this number. Anyone getting through was rewarded with a pre-recorded message from the Brigadier, congratulating them on their initiative and plugging some of the BBC's range of video products.

The UNIT Recruiting Film preceded episode six of PLANET OF THE DALEKS after which it was announced that **Doctor Who** would return early in the new year with a rerun of THE GREEN DEATH. A plug was also included for two of the BBC Radio Collection of **Doctor Who** stories available on audiocassette; FURY FROM THE DEEP and PARADISE OF DEATH. This was in keeping with adverts for other recent **Doctor Who** video releases, such as THE TRIAL OF A TIME LORD and THE CHASE, which had followed previous episodes of PLANET OF THE DALEKS.

Can You Parody a Parody?

Tat Wood wonders whether any send-up of Doctor Who could match what the series has done to itself...

BACK IN CLASSICAL GREECE, AFTER THE citizens has endured a week of communal heart-wrenching as they watched a tragedy, there would be a final purging of all the pent-up angst, in the form of the same characters, actors, props and story, played for laughs. Given that the theatre's role in society was as a quasi-religious therapy, they must have reckoned that these 'satyr-plays' (so-called because of the high quotients of smut and slapstick, in a version of a story explaining the ways of the Gods to Man, was close to blasphemy) was worth the risk. The evidence indicates that competition for the honour of writing one of these was as intense as that to write the main tragedy.

A parody is almost always a commentary on the original. The one thing the authors of tragedies could never admit is that it was written by someone, played by actors and not really happening there and then (Aristotle, who wrote the best description, noted that the ideal play takes place in the time the story takes, and all in one place - for him to comment on this suggests that some plays had multiple settings and longer timescales than the actual play). The audience's response was conditioned by convincing themselves, for the duration, that it was a fly-on-the-wall live link to Chez Oedipus or wherever. Hence 'parody' (from *para*: outside or beyond, and *ode*). Parodies are self-consciously performed by actors, in front of an audience, and have the characters commenting on the script's shortcomings, the cliches and conventions of the genre, and the silly bits of the original. The impressive parts of the original are done shoddily, or something manifestly easier is put in the same place.

Let's get something straight right now: anyone who uses 'serious' as the opposite of 'parody' misunderstands both terms. The most savage parodies have the most serious intent, by showing up an unchallenged assumption in the original which is depraving or sinister. Even the gross-out stuff in the *Austin Powers* films highlights the way in which henchmen are usually dispatched by Our Heroes with a 'witty' quip and no consequences. In the original *Austin Powers*, their relatives get the ' I don't know how to break this to you' call.

Of course, these days, as we're all so media-savvy, any deliberate blindness to the forms of drama in daily life is unrealistic. Real people, when faced with 'unrealistic' situations, fall back on a vocabulary from films and television. There's a school of thought that suggests that all fiction, and most forms of representation, must of necessity be fairly stereotypical in format to make sense to people. Any new docusoap/space opera/soap/news bulletin/cop show has to have similarities to its precursors and acknowledge the differences by mentioning these earlier examples. Any new US police drama is either choosing to have camera-work and music like the others, or doing something new and thus commenting indirectly on the others. Therefore, say the Russian Formalists and everyone influenced by them, all art is parody or outright theft.

Doctor Who has been parodic almost since day one. That comes from the simple insertion of half-known stories into the series' Saturday Teatime adventure format: so when Marco Polo is confronted with two 1960s schoolteachers, or the heroic astronaut in a *Dan Dare*-style space epic is replaced by a schoolmarm in sensible shoes who defeats two successive galactic imperialists by using her cardigans, or just by having her romp around Nero's Rome with big hair and Home Counties vowels, it all highlights the potential implausibility of any television drama other than strict *verite*. In an age where the only available template for Science Fiction drama (other than **Quatermass**, which the target 'family' audience should not have seen) was American, just as the only family-oriented historical drama was ITC's borderline ludicrous cycle of adventures like **William Tell, Ivanhoe, Sir Lancelot** (remind me, who was in that again?) and Richard Greene's brylcreemed **Robin Hood**, with Paul Eddington's fraffly-fraffly Knightsbridge Will Scarlett, the comparative mundanity of the TARDIS crew and the fact that they had good reasons to talk like us shows up how much we were taking on trust. The flying-saucer/Harryhausen monster flicks relied on US landmarks being familiar: when the Daleks came to take their holiday snaps and write graffiti on touristy bits of London it had the same intention but came off as a spoof of Hollywood's self-obsessed American-ness.

Along the way, **Doctor Who** developed a kind of dramatic shorthand, to avoid laboriously spell everything out every time. This made it a form in itself, distinct from other programmes, and thus ripe for parody. And the writers knew this and included the commentary in the dialogue. Originally, it was Ian and Barbara doggedly refusing to accept it all, then everyone they met. Periodically, since then, companions and others have ridiculed the programme's basic tenets or any fresh developments, just before the casual viewer thought of doing the same. After the Doctor started being able to look after himself this was the companion's main task, other than getting captured. And even when they did get captured they mentioned how often it happened, or that it was a nice change to rescue the Doctor, or that they should have seen it coming. You don't get this in **Star Trek**. No one ever chickens out of beaming down to a new planet whilst wearing a red jersey, no-one even asks how, with the Starfleet recruitment standards being so rigorous, so many psychopaths get to be admirals. Just by being the only series of its kind made by the BBC **Doctor Who** is both a recognisable format which can be utilised by anyone replacing the content and a parody of any other vaguely similar programme which doesn't have sarcastic British time travellers going to low-budget planets which aren't California.

All this makes it difficult for anyone wishing to do a parody of **Doctor Who**. The only times when this has been viable

would have been when the show itself took itself too seriously (and defining 'too seriously' is a minefield, as we will see). THE TRIAL OF A TIME LORD should, in theory, have been ripe for a glorious spoofing, but French and Saunders came so badly unstuck when they tried that it was left unscreened - given their lax quality-control this is all the commentary this needs. The two other notable John Nathan-Turner era skits, presented by Lenny Henry and Victoria Wood, restricted themselves to ridiculing the surface details, as had every single student rag-mag gag about Daleks climbing stairs or spaceships made of squeegy bottles. Wood's version did seem to have a valid point about the technobabble and breathless gobbledegook. *Pace* Colin Baker, while there is nothing intrinsically wrong with Pip and Jane Baker using long or obscure words, many of the ones they use do not all belong in the same sentence Jim Broadbent's composite Doctor (and who's going to argue that Season 22's Doctor wasn't himself a 'sampler' of the five predecessors rather than a coherent character) mixed metaphors and defeated Crayola by telling him he'd been defeated (and citing 'negative cretathones' as his manouvre). How is this any different from the Doctor's usual strategy? The only real differences between the sketch and, say THE TWIN DILEMMA, are the brevity and the studio audience. The (perceived) cheapness of the programme isn't the issue, it's the use of doubletalk in place of a dramatic resolution and the fact that by this stage **Doctor Who** had become less a programme and more a style of acting, something that had been coming since THE DALEKS MASTERPLAN. Richard Briers certainly thought as much.

Lenny Henry's sketch, to begin at the end, alludes to the programme's suspension and ambiguous status within the BBC - with Michael Grade trying stunts like poaching Selina Scott for megabucks and not knowing what to do with her (hence **The Clothes Show**) who was to say a black-for-the-sake-of it (or rather, for the sake of the PR) Doctor was out of the question? Still, just as the real **Doctor Who** might have done under the circumstances, no real comment was ever offered aside from the equipping the TARDIS with a decent stereo. **The Lenny Henry Show**, and especially writers like Kim Fuller, were not averse to using basic SF ideas as the basis for a sketch – time paradoxes in particular - along with the collision of mainstream BBC culture and various 'others', notably Delbert Wilkins or Deakus. That no-one thought to get them writing for **Doctor Who** is just another missed opportunity from the mid-eighties slump. However, in this sketch the format of **Doctor Who** was a means to an end, depicting the Thatcher Government as alien invaders. Sure, there were sight-gags and references to padding it out with corridor-sprinting (and a busker, the only thing I didn't see coming a mile off) but the single most surprising thing was the lack of surprises. The alien monster turned out to be Thatcher – well, three years later the series itself would do that for real. And as a final 'surprise', the Doctor proposes spending the next eighteen months in bed with Peri. Most of these jokes rely on half-remembering the programme's format but forgetting how often it did the same gags itself.

Similarly, the parodies in BBC2's 1999 **Doctor Who** night aren't that far beyond ideas suggested for the series itself. When Mark Gatiss's Doctor reckons an evil alien isn't threatening enough for it to be worth interrupting his cup of tea, we're reminded that Douglas Adams wanted to do a story about the Doctor retiring, which Graham Williams vetoed on the grounds that it might send the series up. And that was at a time when the BBC had just made arguably the best spoof of **Doctor Who**, highlighting the derivative nature of the plots, the clumsiness of the jargon, the ridiculous contrivedness of some of the cliffhangers and the self-conscious 'englishness' of the escapes. It even starred Tom Baker and went out on four Saturdays around Christmas. After a whole season knocking the dead wood away, celebrating the programme's lateral-thinking over American skiffy's hardware and bloodshed, and after two Bob Baker/Dave Martin abominations where translating Greek myths into hopelessly ambitious space-opera had led to bathos and melodrama, THE HORNS OF NIMON was as good as admitting that things had to change. What would have come next, from SHADA's few clues, is remarkably proto-Cartmel, but to get there needs an end to moustache-twirling villains and corny monsters.

A few weeks earlier we'd had the most telling inserted criticism, as the Mandrells attack. We go from these less-than-convincing monsters killing middle-aged tourists to the same shot on a monitor and someone wetting himself laughing at it. It takes a few seconds to realise that Rigg is ripped to the tits on Vraxoin, and during that pause we look at it like a casual viewer. The monsters had been getting more token since the UNIT days, culminating in the Taran Wood Beast. Sure, the intention had been for the Nimon heads to be space-helmets, but even without this they are overtly minotaurs-in-space. The lack of imagination which makes for a Williams-era villain is part of the reason we feel superior to Soldeed, but just to reinforce it, even the (traditionally stupid) security guards ask him difficult questions. It all depends on our expectations of what a 'convincing' alien planet ought to be like, details like agreeing how to pronounce the names of made-up minerals or sets which don't move.

Ah, the wobbly sets. Whilst HORNS OF NIMON made it a big plot-point, the fact that we make fewer allowances for alien planets than for police-stations or pubs is always being brought up in spoofs (did **Doctor Who**'s sets wobble more often than those of **Poldark** or **Fawlty Towers**? Probably not.). It's traditional in articles like this to mention the deliberate fake shoddiness of the opening of THE ARMAGEDDON FACTOR and that we twig it's on TV just as the innuendo-laden 'young men are dying for it' line happens, but I'd rather point out the TARDIS arriving in Eldred's museum IN THE SEEDS OF DEATH. They get concerned at a cosmonaut climbing aboard and an Ion jet rocket approaching. The implication is, for regular viewers, that "real" spaceships look exactly like unconvincing models. Similarly, Season five's cost-cutting is foregrounded in the scripts, with Brittanicus Base in a listed building and the now-notorious 'security corridor' wherein Benes is detained for a whole episode. More often than not someone, usually Jamie, will ask a question about why they've landed on Earth, why Vaughn has identical offices, why mist conceals the time-boundaries between 1917 and 55BC. Peri always whined about corridors looking alike. Let's not forget the one time the TARDIS landed in a quarry in Surrey and Sarah thought it was an alien planet.

So we're getting a different approach. Using **Doctor Who** to parody other things is something parodists have done, including those who write for the programme itself. Ridiculing the shortcomings of the programme is another matter, and an easy target for comedy, but is harder to actually parody as it hasn't exactly escaped the notice of most viewers nor the characters themselves. However, the assumptions by which we measure a shortcoming are themselves a ripe subject for parody. Why do we expect aliens to speak in a certain way? Why is a BEM saying 'no idea, deary' more or less implausible than 'I bring Sutekh's gift of death to all mankind' or anything else grammatically correct and RP-accented? Why do we assume spaceships have to look 'futuristic' and streamlined, ergonomically-adapted to humanoid fingers? The first cliffhanger to THE SENSORITES makes the point clearly. On this wrought-iron gothic spaceship everyone's certifiably paranoid about these Sensorites, and when they approach, slowly and intimidatingly, we get a build-up to something scary. One appears, lit from below, at the window, accompanied by strident music. On the reprise he's lit from above and obviously standing on a milk-crate or something in front of a star-background on a bit of cloth. The whole point of the plot is that they're psychic Teletubbies scared of human aggression and greed, but to make that a plot and not just a comment we need to be sold on them as monsters out of Hollywood paranoid flying saucer films.

THE CURSE OF FATAL DEATH is an affectionate homage, using the options available to **Doctor Who** and occasionally highlighting what can be done cheaply now but not 1963-89. The time-paradox duel between the Doctor and the Master is no more nor less silly than the stuff in most of the *New Adventures* range. After the Planet Delphon bosh about eyebrows in SPEARHEAD FROM SPACE, all that communication on Tersurus changes is the prolepsis to THE DEADLY ASSASSIN - we accept that Daleks talk like Zippy with a megaphone, after all. The farcical elements are only extreme versions of elements woven into the programme's remit ('the Sofa of Reasonable Comfort 'is just the latest way the Doctor deflates pretentiously-named threats, and one of many sofas in the show's history (and it's far less self-conscious than the ones in SHADA or REMEMBRANCE OF THE DALEKS). The rapid succession of regenerations simply showcases the potential the show still had and the enthusiasm of Big Names to have a crack at the title role (Richard E Grant hadn't actually heard of it, but I'm sure his agent is keen for him to have another, longer go). The Master comes out as stupid and obsessive, but no worse than Ainley. Even the Daleks are treated with a modicum of respect, and one cliffhanger relies on the Doctor (and us) underestimating them drastically. But crucially not one of the belly-laughs is at the programme's expense. **Doctor Who** is taken seriously, our memory of it is gently poked, but the jokes are those of the characters and situations. So why IS THE CURSE OF FATAL DEATH seen as a parody, when CITY OF DEATH does all the same things yet is still seen as 'serious' **Who**?

I'd like to end with a meta-parody. In 1989 the staff at BBC News staged industrial action, causing news bulletins to be replaced (enterprisingly they showed **Not The Nine O'Clock News**). Radio 1's **The Mary Whitehouse Experience** did an item recalling the previous worst stoppage, 1973's **Doctor Who** Monsters' Walk-Out. Scab Cybermen crossed picket-lines through wormholes in the fabric of space-time. Ice Warriors chanted "Sso Doc-Torr: what do we want? Twelve Per sssent", payclaims were backdated to the start of the Third Epoch of Kwaan and the shop-steward, Bobby Davros, demanded an end to the practice of running the end-credits just as we finally get a look at the alien's face. It's a meta-parody because whereas a parody draws attention to the format and artifice this one starts with the assumption that everything we saw on screen was true.

Case Study: Dr Emu

The Rod Hull sketch in **Emu's Broadcasting Company** seems like a joke at the budgetary limits, but so was everything in the programme (if you've not seen it, basically Hull and his glove-puppet/force of nature Emu do low-rent versions of popular series with a cast of three). The titles use a close-up of an Antornet wind-up gramophone to substitute for the Tom Baker 'tunnel' – ingenious and 'retro', much like both programmes - and thereafter our heroes run around abandoned playing-fields and car-parks chased either by Deadly Dustbins or rogue shoppig trolleys, once again using the format to make a comment on urban blights as much as getting a laugh at the show's expense. (That Rod Hull's slapstick death was a cheap knock-off of LOGOPOLIS need not detail us).

Doctor
WHO
IN·VISION
DIMENSIONS IN TIME
and other parodies
THE MAKING OF PARODIES OF A TELEVISION DR

Review

NO APPRAISAL OF DIMENSIONS IN TIME would be fair without pointing out that it was, of course, just a jolly romp in order to raise money for needy kids. That was John Nathan-Turner's defence when criticised over the 1993 'skit', and in that regard DIMENSIONS IN TIME was a resounding success. Of course, as always with these things, context is everything. **Doctor Who** fans who had waited patiently for new TV episodes since the Doctor and Ace walked off across Perivale's grassy knoll in December 1989, were now used to adventures 'too broad and too deep for the small screen'. It was still a moot point as to whether the TV show had *actually* been cancelled or whether there would just be 'a longer than usual' gap between seasons. With the *Dark Dimension* debacle still fresh in people's minds, DIMENSIONS IN TIME was possibly the most eagerly awaited **Doctor Who** story ever.

And therein lies the problem. DIMENSIONS IN TIME is not a **Doctor Who** story. It didn't help, of course, that the *Radio Times* had promoted the Doctor to its cover for only the first time since 1973, and billed the instalments as though they were bona fide episodes. And all the surviving Doctors were back! Okay, so we'd lost out on a 90-minute special, but surely if reaction to this was good, the chances of a new series were good? Is it any wonder that our expectations had been raised to ludicrously high extremes?

The problem was this: if you try to please everybody, you invariably end up pleasing nobody. If only having about 13 minutes screen-time wasn't enough of a handicap, try adding in five Doctors, thirteen companions, a 'menagerie' of monsters and the cast of a popular BBC soap opera. Good luck, my dears indeed!

Lord only knows what the **EastEnders** fans made of it – presumably the soap was shoehorned in at the request of a BBC exec who didn't feel that **Doctor Who** would be a big enough draw on its own. The **Who** fans, of course, were largely disapproving, although took some comfort from the fact that the Brigadier had finally met Doctor six, and the final in-jokey line, "I, I mean we, are difficult to get rid of." (Oh yes you are mate – your series still ain't coming back any time soon.)

The general public's reaction (the majority of the 14 million watching, one suspects) was probably one of total bemusement – that was certainly the response from Noel Edmonds who, to his chagrin, had to introduce both segments. In many ways DIMENSIONS IN TIME probably confirmed the prejudices of anyone critical of late Eighties **Doctor Who**: a completely incomprehensible plot, with silly cheap-looking monsters. Indeed, there was a very definite attempt to 'carry on' from where **Doctor Who** had left off, by starting with the seventh Doctor and Ace, and using the McCoy title sequence – well, kind of. It was enough to get fans arguing as to whether it should be counted as 'proper' **Doctor Who**, but not enough to stir up feelings of Seventies nostalgia for the audience's twenty-somethings.

In the end, of course, it didn't matter that Deborah Watling delivered the line "Who was that terrible woman?" in the most bizarre squeal possible, or that Louise Jameson was inexplicably dressed in an unflattering sack. DIMENSIONS IN TIME had served its purpose in raising some cash, giving fans something to remember the 30th anniversary (even if it was only the *Radio Times* cover) and Noel something to fill his **House Party** in-between gunging minor celebrities.

So was that the first new **Doctor Who** for four years? Nah, it was just a jolly romp.

Tom Spilsbury

1

INTERIOR OF THE RANI'S TARDIS:

(IMAGES OF THE 1st AND 2nd DOCTORS ARE SWIRLING ABOUT THE INTERIOR OF THE RANI'S TARDIS

Ran
Cyr an
Ran

Pe ea n time he gher ns n a ar
Mistress Ran the time tunne s ready to rece ve its first guests
Proceed WATCHES AS CYRIAN OPERATES THE CONTROLS Fated to wander a dismal corner of the universe for twenty years Helpless Paralysed Ha drive them insane. (CYRIAN DESPATCHES THE TWO DOCTORS LIKNESSES INTO THE TIME TUNNEL. THE RANI LAUGHS)

2

Doctor 4

SOMEWHERE IN TIME:

Mayday, Mayday. This s an urgent message for a.. of the Doctors. It s vita important that you listen carefu y to me for once Ou who e existence s being threatened by a renegade Time Lord known as the Ran She hates me She even hates ch dren Two of my earlier se es have a ready been snared in her v cious trap - the grumpy one and the flautist ve on London's East End trapped in a time loop perpetuity Her ev s s around PAUSES I can hear the heartbeat of a er She's out there somewhere We must be on our guard and must stop her beto e she destroys a of my other se ves WINCES IN PAIN Good uck my dears

3

INTERIOR OF THE RANI'S TARDIS:

(CYRIAN IS FITTING ROUDELS INTO THE WALLS OF THE TARDIS, ENCLOSING FIGURES TRAPPED WITHIN)

Cyrian: A Cyberman, and a Time Lord from Gallifrey. Just one more specimen needed - an Earthling. The menagerie is almost complete.

Rani: Time is literally of the essence. (PUNCHES CONTROLS ON THE MAIN CONSOLE) The Doctor's remaining incarnations are teetering on the edge of a precipice

Cyrian: You're obsessed. Don't forget what we've come here for.

Rani: Earthlings pose no threat to my technology, imbecile. It's the Doctor I want out of the way

Cyrian: (STUDYING THE SCANNER WHERE THE DOCTORS TARDIS CAN BE SEEN IN THE VORTEX) Interception in five seconds, Rani.

Rani: Although I will miss the challenge. .

C an Three .. two .. one...

Ran Activate! (A BOLT OF ENERGY STREAKS TOWARDS THE DOCTOR . HE SHIELD VANISHES

4

JETTY BESIDE THE CUTTY SARK:

(...ONLY TO REAPPEAR IN GREENWICH, LONDON. THE DOCTOR AND ACE EMERGE)

Doctor 7: Oh to be in China, now that November's here (STOPS AND LOOKS AROUND)

Ace: When was the last time you had that junk-heap in for an MOT, Professor?

Doctor 7: Don't be cynical, Ace. Some of the instruments are just a little erratic, that's all

Ace: Great Wall of China? Looks more like the Cutty Sark to me.

Doctor 7: Hmm... And not a soul in sight. (HE SPOTS A NEWSPAPER). 1973? I didn't set the co-ordinates for 1973.

Ace: Oi! Is anybody there?

Doctor 7: If I didn't know better I could be convinced that someone has deliberately taken us off course. (ACE HAS SPIED A NAME PLATE) Ace, what are you doing? (SUDDENLY THERE IS A FLASH OF ENERGY)

5

ALBERT SQUARE, OUTSIDE QUEEN VIC PUB:

(ACE APPEARS BUT WITH A DIFFERENT DOCTOR...)

Ace: Hey, you're not the Doctor.

Doctor 6: Yes I am, Ace. We seem to have slipped a groove in time. Where did all these people come from? And where are we. (THEY PAUSE BY SOME MARKET STALLS) And all this...

Ace: (EXAMINING A JACKET) Hey Professor, look at this.

Sanjay Kapoor: (TO ACE) All right, darlin? Special discount for you, seeing as it's nearly Christmas.

Ace: Oh, wicked!

Gita Kapoor: Ere, what do you mean - discount? This year's been bad enough as it is without you giving things away.

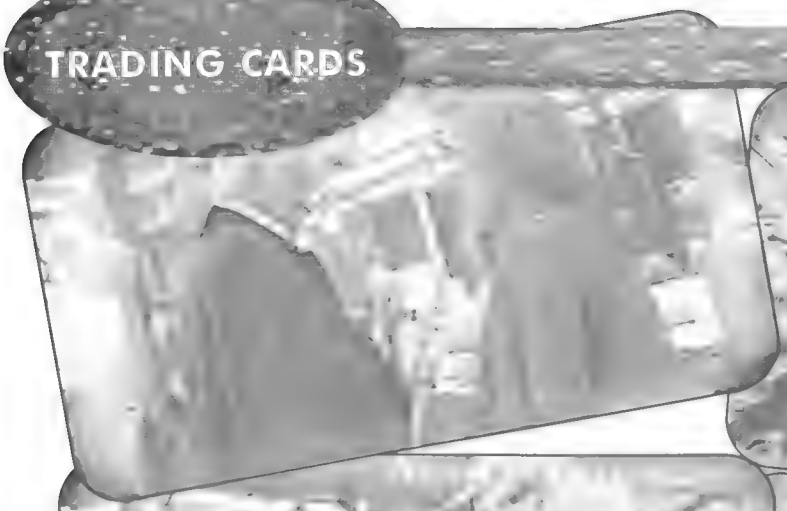
San ay Don't worry about it, all right?

Gita (TO ACE WHO IS TRYING ON A BEIGE JACKET) 'Ere. Do you like that, love?

Doctor 6 It clashes.

Ch I tell you, there going to be the rage in 1994.

Doctor (STARTLED) What? (THERE IS ANOTHER FLASH OF ENERGY)



ANOTHER PART OF ALBERT SQUARE: 6

(... THERE ARE DIFFERENT TIME TRAVELLERS AND DIFFERENTLY DRESSED PEOPLE IN THE MARKET)

Mel: What's happening?

Doctor 3: Chang... Y... me . . everyth... g. It's as though someone is routing ...ough my personal time stre...m.

Mel: By what on Earth for?

Doctor 3: Earth... Yes. (THEY STOP AT A FRUIT AND VEG STALL) Excuse me, my good woman, what year is this? (AT THAT MOMENT A YOUNG BOY STEALS AN ORANGE AND RUNS AWAY)

Pauline Fowler: ... you! Come back here. He's just nicked an orange.

ANOTHER PART OF ALBERT SQUARE: 7

SAME STALL, BUT YEARS EARLIER: 8

Pauline: (MUCH YOUNGER) Yeah, I can remember exactly where I was when Kennedy was assassinated, but don't tell Arthur.

Kathy: (LIKEWISE) How long ago was that, then?

Pauline: It would be ten years.

Kathy: No .. (TO YOUNG BOY BESIDE HER), Ian, will you behave.

Susan: (STROLLING PAST THE PUB) Who are you?

Doctor 6: Precisely I am the Doctor.

Susan. Oh no you're not. You're nothing like my Grandfather.

Doctor 6: I feel as though I'm being pilled backwards through time, and my companions are being drawn back with me

Susan: (CALLING) Ian ... Barbara ... (TO THE DOCTOR) Where are the others?

Doctor 6: Don't ask. Someone is trying to separate me from the TARDIS and knows my affinity for this planet.
Oh where's Grandfather? My Doctor. The original!
The inrush of time zones is designed to seal us all together

ALBERT SQUARE ROAD JUNCTION: 9

Sharon Mitchell: My skin's been great since I started using all-over sun block. I think it's right it's the law.

Sarah: The law? Since when? (SEES SOMEONE) Hey! (SHE RUN OFF)

Sharon: Where've you been hiding then?

Sarah: (CATCHING UP WITH HER QUARRY) Hi. I thought you'd be involved somewhere along the line

Doctor 3: What we're seeing here Sarah is the work of a genius - an expert in time distortion. A time traveller maybe, and an ingenious operator

Sarah: Wel then, we must be back to the TARDIS, Doctor

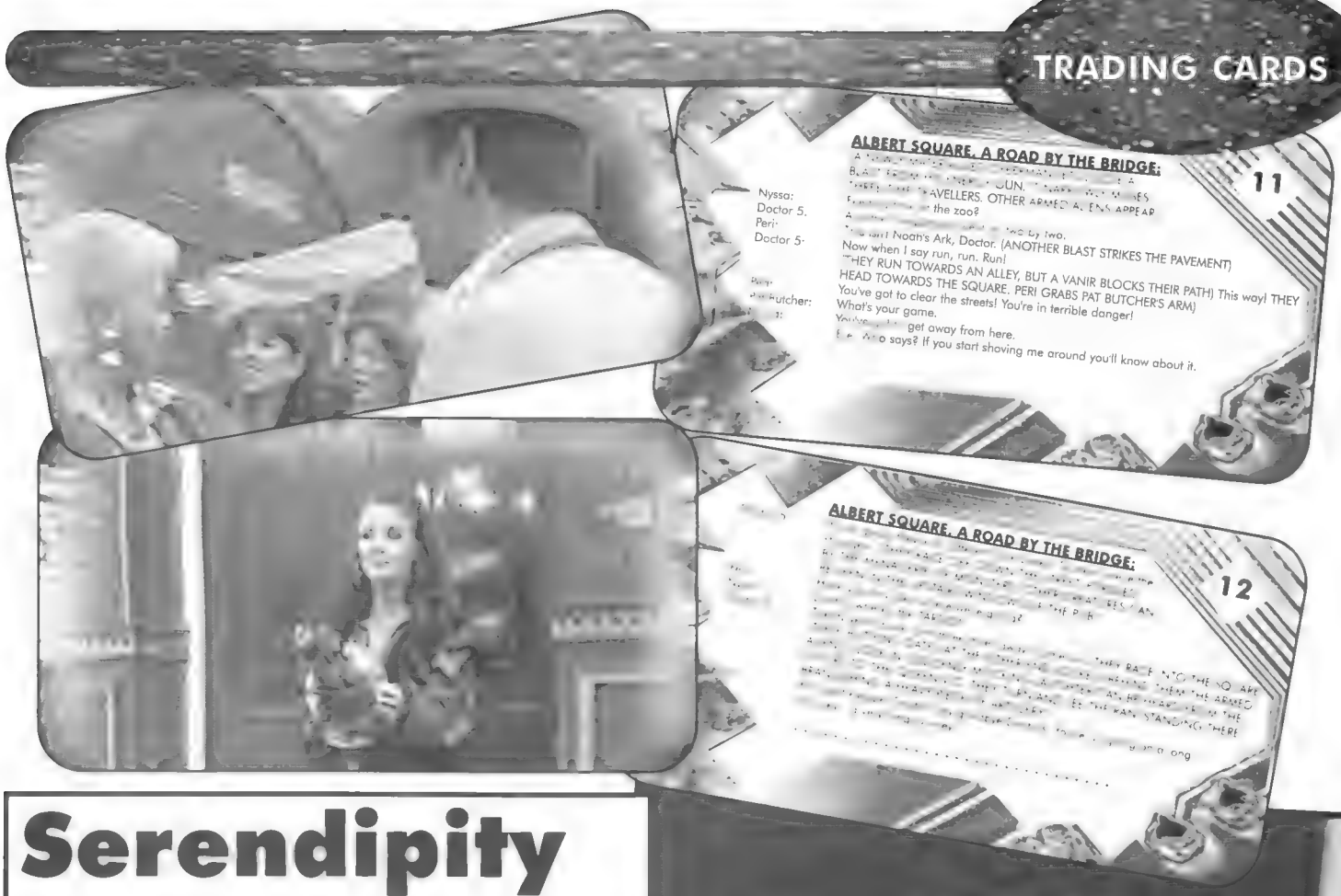
Doctor 3: It's the other side of the river, I think. You know, we seem to be flitting around in some sort of twenty year time loop 1973

Sarah: 1993 ...2013

Doctor 3: Well, time distortion of this nature requires an exact localised focus. But why this street market in London?
This isn't the focus, Sarah (THERE IS A FLASH OFLIGHT)

INTERIOR OF THE RANI'S TARDIS: 10

Blundering fools. They're getting too near the ...
(TO CYRIAN) Release the specimens.


ALBERT SQUARE, A ROAD BY THE BRIDGE:
11
Nyssa:
Doctor 5.
Peri·
Doctor 5·
Butcher:
the zoo?
two by two.
Noah's Ark, Doctor. (ANOTHER BLAST STRIKES THE PAVEMENT)
Now when I say run, run. Run!
THEY RUN TOWARDS AN ALLEY, BUT A VANIR BLOCKS THEIR PATH) This way! THEY HEAD TOWARDS THE SQUARE. PERI GRABS PAT BUTCHER'S ARM)
You've got to clear the streets! You're in terrible danger!
What's your game.
get away from here.
says? If you start shoving me around you'll know about it.
ALBERT SQUARE, A ROAD BY THE BRIDGE:
12

Serendipity

Mike Fillis relates how Cybertech arranged the theme to Dimensions in Time

It happened quite by accident.

In 1992, art college friend, Adrian Pack and I arranged a techno-version of the immortal **Doctor Who** theme (utilizing dialogue samples of robots, Cybermen and Queen Spiders) to add to the growing number of 'rave' TV themes appearing in the charts. It was received enthusiatically by BBC Records, who were searching for something exciting for the show's imminent anniversary year. Then they sat on it for six months during a dispute with another department, who had had the coincidental idea of releasing another, quite different arrangement of the theme…

Undeterred, Ade and I wrote a couple of incidental music tracks and a more traditional version of the theme to include on a single that we intended to release independently. The BBC asked us to remove the copyrighted dialogue samples and gave us their blessing.

The following year, a friend called Derek Handley, who was providing replica monster costumes for the Children in Need **Doctor Who** programme, found himself in need of an extra body to don the Sea Devil suit when another volunteer dropped out.

Within a day I found myself staggering about the **EastEnders** lot with assorted foes and threatening Peter Davison's Doctor with all the monstrous gusto I could muster.

The inevitable and lengthy periods of waiting for shots to be set up were leavened by on set activity: Jon Pertwee barely hiding his frustration as Richard Franklin flooded Bessie's engine with petrol, Mike Tucker flitting about outside the Queen Vic erecting furturistic parking meters and igniting explosive charges and Mike Reid's acting getting visibly worse with every take.

Indeed, it was Mike Tucker (another friend from college) who suggested that I should give John Nathan Turner a tape of our arrangement of the **Doctor Who** theme tune since the producer had had no joy with a couple of keen but very busy pop groups.

With nothing to lose, I returned the following day to play a human extra and, in between takes (and not while dressed as a Sea Devil - an amusing fiction on the producer's part) gave Nathan Turner a cassette of our traditional arrangement of Grainer's theme, as well as the vocal and non-vocal techno versions as a bit of fun.

To my surprise, Nathan Turner not only telephoned me a week later but asked if he could use the up-tempo version, as he needed something more energetic to fit the programme's style. I gave him carte blanche to edit the music to suit his needs and promptly supplied him with a DAT copy of our work.

DIMENSIONS IN TIME was, it seemed, on and over in no time at all and no-one could have been more proud and disappointed at the use of our entirely inappropriate techno **Who** theme on that accelerated title sequence and my half-appearance on the extreme left of the picture on the cliffhanger of episode one! The Delia Derbyshire arrangement would have been so much better…

Still, the 'official' link to **Doctor Who** programme was enormously beneficial to Adrian and me as we used it as the hook for two albums of **Doctor Who**-inspired retro incidental music albums. It amuses me still that Jon Pertwee - who appears as a *War of the Worlds*-style narrator on our second album, Pharos - thought that DIMENSIONS IN TIME was a load of unintelligible nonsense, but was too charming to say so until I admitted it first! What a pro.

ALBERT SQUARE. THE PARK: 13

Doctor 5. The Rani. I take back what I said about an ingenious operator being behind these time jumps.

Peri: What's going on Doctor?

Rani Who else could master such a difficult operation. (GESTURES TO THE ALIENS) Back to my TARDIS. (THE DOCTOR CLUTCHES HIS TEMPLES AND BEGINS TO CONCENTRATE)

Nyssa: What are you doing?

Rani: Why bother trying to summon up your remaining selves? I've weakened you. (THERE IS ANOTHER FLASH OFLIGHT THE RANI TRAINS HER WEAPON ON NEW ARRIVALS,THE THIRD DOCTOR AND LIZ SHAW)

ALBERT SQUARE. THE PARK. 14

Doctor 3 I've got a few more tricks up my sleeve yet, Madam. It's time for you to start losing.

Rani (TO LIZ) You. Earth female. Come here. (LIZ STARTS FORWARD)

Doctor 3 Liz. Liz, trust me..

Liz Leave it to me, I'll take my chances. (SHE BREAKS INTO A SPRINT AND LAUNCHES HERSELF AT THE RANI. THE RANI TAKES AIM, BUT IS DISTRACTED BY THE APPEARANCE OF TWO TEENAGERS)

Mandy Salter What are you doing? Leave her alone!

ALBERT SQUARE. THE FAR CORNER. 15

(SPEEDING INTO THE SQUARE CAPTAIN YATES, AT THE WHEEL OF BESSIE, SCREECHES TO A HALT BETWEEN THE DOCTOR AND THE RANI)

Doctor: Come along, quickly! (THE DOCTOR RUNS FROM THE PARK GATES AND JUMPS ABOARD THE OLD ROADSTER. YATES FIRES HIS PISTOL, JOLTING THE WEAPON THE RANI IS CARRYING FROM HER HANDS).

Can't stay here for-ever. Get me to the TARDIS. Quick as possible. (BESSIE ROARS OFF)

16

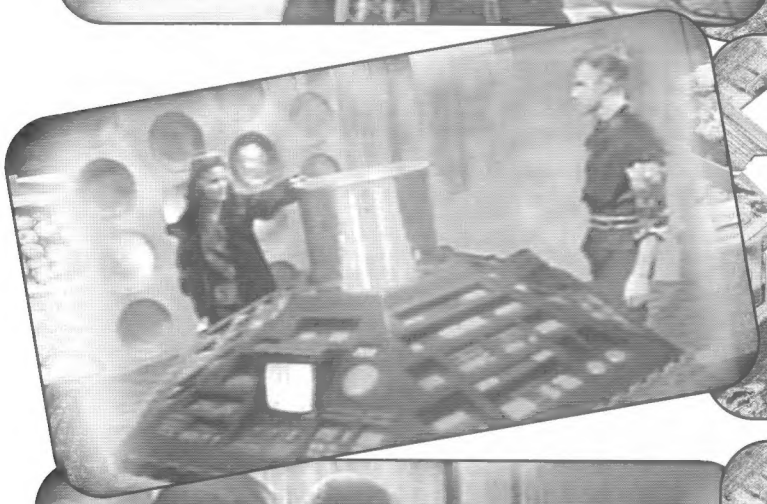
THE TOWPATH AT GREENWICH:
(A UNIT HELICIOPTER HOVERS A FEW FEET ABOVE THE GROUND AS BESSIE PULLS UP. THE DOCTOR RUNS TO GREET AN OLD FRIEND WHO HELPS HIM ABOARD THE CHOPPER)

Doctor 3: Brigadier.
Brigadier: Come along, Doctor. Not far now. (THERE IS ANOTHER FLASH OFLIGHT)

17

LAWN BY THE GREENWICH NAVAL COLLEGE:
(THE HELICOPTER LANDS BUT A DIFFERENT DOCTOR CLIMBS OUT)

Brigadier: I'm finding it very difficult to keep up with all of you these days, Doctor.
Doctor 6: Some other time, eh Brigadier. Alas, there's no time for pleasantries.
Brigadier: I must find my young friends.
We'll speak soon, old chap. To all of you I hope.



18

INTERIOR OF THE RANI'S TARDIS:

Rani: I now have everything I want apart from one Earthling. My menagerie is almost complete. (TO CYRIAN) Prepare to rematerialise at the centre of the Earth time meridian, Greenwich.

19

A LOCK-UP GARAGE IN WALFORD:
(THE MITCHELL BROTHERS PULL OPEN THE DOOR)

Phil Mitchell: I thought you said you locked it.
Grant Mitchell: I did. Someone must have broken in. (ROMANA IS SAT BY THE WORKBENCH) What's going on here?
Phil: Oi you! What's your game?
Romana: I was looking for the Doctor, if it's really any of your business.
Grant: Well you won't find him in here. He lives at number one, Albert Square, over there. I suggest you leave.
Romana: Have you seen the Doctor?
Phil: Yeah. Doctor Legge. He's the only doctor round here.
Romana: Doctor Who? (SHE LEAVES)

20

ALBERT SQUARE, OUTSIDE THE QUEEN VIC PUB:
(ROMANA WALKS BY THE PUB ENTRANCE. A HAND REACHES OUT FROM THE DOORWAY, CLAMPS AROUND HER MOUTH AND PULLS HER INSIDE. SOUNDS OF THE RANI'S LAUGH AND A TARDIS DEMATERIALISING REACH THE EARS OF PASSER-BY FRANK BUTCHER)

Frank Butcher: Well, I've seen 'em thrown out of The Vic, but never dragged in.

21

DECK OF THE CUTTY SARK:

(THE DOCTOR AND VICTORIA HEAD FOR THE GANGPLANK AND THE TARDIS)

Doctor 3: I should be taking it easy, not bounding around like some Megaluthian Slimeskimmer.

Victoria: Who was that terrible woman?

Doctor 3: That's the Rani. Her handiwork is behind all this confusion in time. And now her control is beginning to break down. Ah good, there's the TARDIS. Come along, Victoria. (THEY GO INSIDE)

22

GREENWICH NAVAL COLLEGE:

(THE DOCTOR EMERGES FROM THE TARDIS AND SPIES A STONE MONUMENT IN THE COLONNADED WALKWAY)

Doctor 7: The Rani's TARDIS.

Leela: (RUNNING FROM THE STRANGE OBELISK) Doctor!

Doctor 7: I see she let you go.

Leela: Not before she cloned me though. She's got a menagerie of clones in there.

Doctor 7: She's attempting to transfer a massive time tunnel to the Greenwich meridian. She has a computer in there with genetic codes and brain prints of every living creature in the entire cosmos.

Leela: ...And with that evolution is hers to control. Except ... What form were you in when she cloned you? Think, it's very important.

Doctor 7: Romana.

Leela: A Time Lady. That means there are two time brains in the Rani's computer. It'll overload. (HE PUSHES BACK INSIDE THE TARDIS...)

23

INTERIOR OF THE RANI'S TARDIS:

Cyrian: Thirty seconds to the computer achieving full power status, Mistress.

Rani: Excellent.

24

GREENWICH NAVAL COLLEGE:

(THE DOCTOR HAS RIGGED UP A COLLECTION OF INSTRUMENTS CONNECTED TO THE RANI'S VESSEL, WATCHED BY K-9)

Doctor 7: (TO ACE) Hold this.

K-9: Twenty-five seconds Master.

Doctor 7: My converter will override the Rani's computer and harness the power of the time tunnel to pull her and her TARDIS in and not me or you.

Ace: I assume it's not as easy as it sounds.

Doctor 7: Of course not.

K-9: Twenty seconds.

Doctor 7: I must try and free my other incarnations (HE CONCENTRATES, LINKING HIS MIND WITH THOSE OF HIS OTHER FREE SELVES)

K-9: Five seconds.

Doctor 7: K-9, activate the converter.

K-9: Three ... two ...

25

GREENWICH NAVAL COLLEGE:

Doctor 7: One. Here goes. (HE THROWS A SWITCH AND THE RANI'S CRAFT GLOWS BRIGHT PURPLE BEFORE VANISHING AND REAPPEARING IN THE MAW OF THE TIME TUNNEL. FROM INSIDE HER SHIP COMES A WAIL OF TERROR)

Rani: No-o-o-o ... (HER TARDIS IS DRAGGED DEEP INTO THE TIME TUNNEL. JUST BEFORE IT DISAPPEARS IMAGES OF THE FIRST TWO DOCTORS SEEM TO BREAK FREE AND SWIRL OUT OF THE MAELSTROM)

Ace: What did you do to her?

Doctor 7: Well, there were two time brains in her computer and I used it to propel her into the trap that she set for me.

Ace: So now your other selves are all free.

Doctor 7: Certainly I ... I mean 'we' are difficult to get rid of. (THEY ENTER THE TARDIS AND LEAVE).

++++++++++++++++++++++++++++++++++

"Fancy a pint of Shires, Doctor?"

"I'd sooner have a good claret, actually? If it's all the same with you Dan."

"It might have to be the house red, Doctor. Be a few decades before the Bull tries to be a wine bar."

"That's alright, old friend. It's a very good stilton in the Ploughman's."

"Local milk Doctor, that's the secret. And time…"

Dan Archer sat back in his chair, and looked out across the village green. "It's amazing really, finding somewhere like this. You know, I've regenerated four times since I settled here, and they've never noticed once?"

"Really" said the Doctor? "But then you've controlled your regenerations very well."

"Oh yes. Still last week, Joe Grundy told me how he'd been listening to the wireless, and there was this chap in some science-fiction series, *Earthsearch*, who he insisted sounded just like I did back in the Great War."

"It is marvellous here," commented the Doctor. "Like somewhere cut away from normal history. I think I might retire here. Get away from the Brigadier and all his demands."

"I thought your TARDIS was working again?" commented Dan.

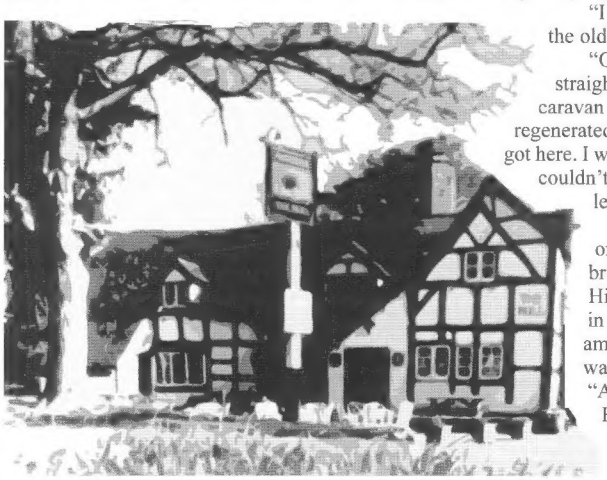
"I've grown accustomed to this place, or at least this planet," admitted the Doctor.

"Don't worry, you'll grow out of it. Once you're younger," commented Dan.

"You've seen me?" asked the Doctor…

"We've all seen you," commented John Tregorran, the out-of-place academic who'd made the village his home, as he sat down at the table, watching the sunset above Ambridge for the last time. "Do you mind if I join you?"

"I'm afraid the game's up Dan," he continued. "Not for you of course, Doctor, the Time Lords have forgiven you, but it's time for Dan and I to move on."



"I don't know what you mean," insisted the old farmer.

"Oh come on Dan," Tregorran said straightforwardly. "I arrived here in a painted caravan which appeared out of nowhere. I've regenerated almost as many times as you since I got here. I was sent here to track you down, but I just couldn't go back to Gallifrey, not if it meant leaving Ambridge."

"But the game's up," he went on. "This new girl from the BBC, she's brighter than the rest."

Hiding in plain sight, it was called. Back in 1950, Dan had struck a deal with an ambitious young man from the BBC who wanted to transmit village life to the world. "A farming Dick Barton", young Godfrey Basely had called it. He would record his programmes, and let the BBC think it was just fiction. But 'God' has been eased out in 1971, and Dan had always wondered how long it would last. He'd heard about this new producer, Liz Rigbey... she'd been a pretty good journalist on Farming Today, and had a nose for a story.

"Time to go then," Dan agreed. "It's not been the same since Doris died."

"How will you do it?"

"I'm heading up to Lakey Hill tomorrow, with my grandaughter, Elizabeth. I can chase some sheep, stop my hearts…"

"I'll miss them though," the old man added. "And I'll miss poor old Walter." Dan's eyes began to water as he asked, "It's been 80 years. How can I leave him alone like this?"

"We all have to let our companions go, dear chap. However much it hurts." said the Doctor. "And what about you?" he added, turning to Tregorran.

"Oh, I'll just slip away to Penny Hassett. Young Jennifer's going to keep 'John Tregorran' alive with our books a while, and then they'll just forget about me. After all, no-one here remembers Mike Daly of the Secret Service, or that jet crash in the Brookfield meadow, Dan."

That was true, Dan had to agree. It had been a fun few years back in the early fifties, but somehow he'd almost forgotten them himself.

"Then, after a few years I'll slip back to Ambridge," continued John. "In the meantime, I'll write some poetry, and practise my gardening."

"What ya going to call yourself, John?" asked Dan.

"Well, I wouldn't fancy being an Archer for the next few decades…" Tregorran replied, slipping into an outrageous yokel accent. "Bert Fry sounds nicely inconspicuous… and a lot less obvious than John Smith, eh, Doctor?"

If the Doctor had a reply, it was drowned out by a sudden burst of trumpets and a familiar bucolic melody.

The Other Side

Assessing DIMENSIONS IN TIME from the point of view of an **EastEnders** fan, paticularly with 10 years hindsight, sounds easy enough, until you realise just how little the **EastEnders** characters actually appear in the runaround, especially in the 1973 and 2013 sequences.

The setting within the Square, particularly the positioning of stalls and décor of the Vic, remains constant, which is accurate, as these have hardly changed in the 18 years between 1985 and 2003. Like most streets, the architecture remains the same whilst the people moving through it and the fashions they wear change, with a few notable exceptions who remain in a form of timewarp, never moving on.

In that sense DIMENSIONS gets it right in picking the characters it chooses to show in the future. Pauline is the character you'd expect to still be there in 2013, moaning and wearing a cardigan exactly as shown. Also, as predicted, Arthur has died since 1993 and Martin has grown up to be the main stall worker with a tendency to leave his family in the lurch. Top marks for foresight there.

As for Sharon, it's good to see that poodle perms have made a comeback as well as flares, and given the amount of time she's spent in America in the late 1990s it's probably a good thing she's started using total sun block to protect her skin. It's a pity she didn't give any to Kathy, who's looking much the worse for wear after her years in South Africa. Presumably she came back for yet another of the unmentioned Ian's weddings and had to stay, forcing her to leave her other unmentioned son, Ben, somewhere else. Perhaps with his father Phil?

Speaking of the Grimm Brothers Mitchells, their appearance is in character and fun, but gives little clue to their future, as like Frank (who's perhaps remembering his time in the army, when he battled War Machines), Pat, Sanjay and Gita, they only appear in 1993. It's also a good thing that Leela never made it as far as screeching round the Square as it might have caused the locals some confusion when Rosa di Marco turned up a few years later, minus the leathers (but then they never noticed how Peggy Mitchell slimmed down). Finally, Ian looks remarkably big for a two-year-old in the 1973 sequences.. but then soaps often muck around with characters' ages.

Kate Brown

FRAPY